



Fun! Prizes! Easy!
"QUEEN CONTEST"
(See Page 13)

JUNE

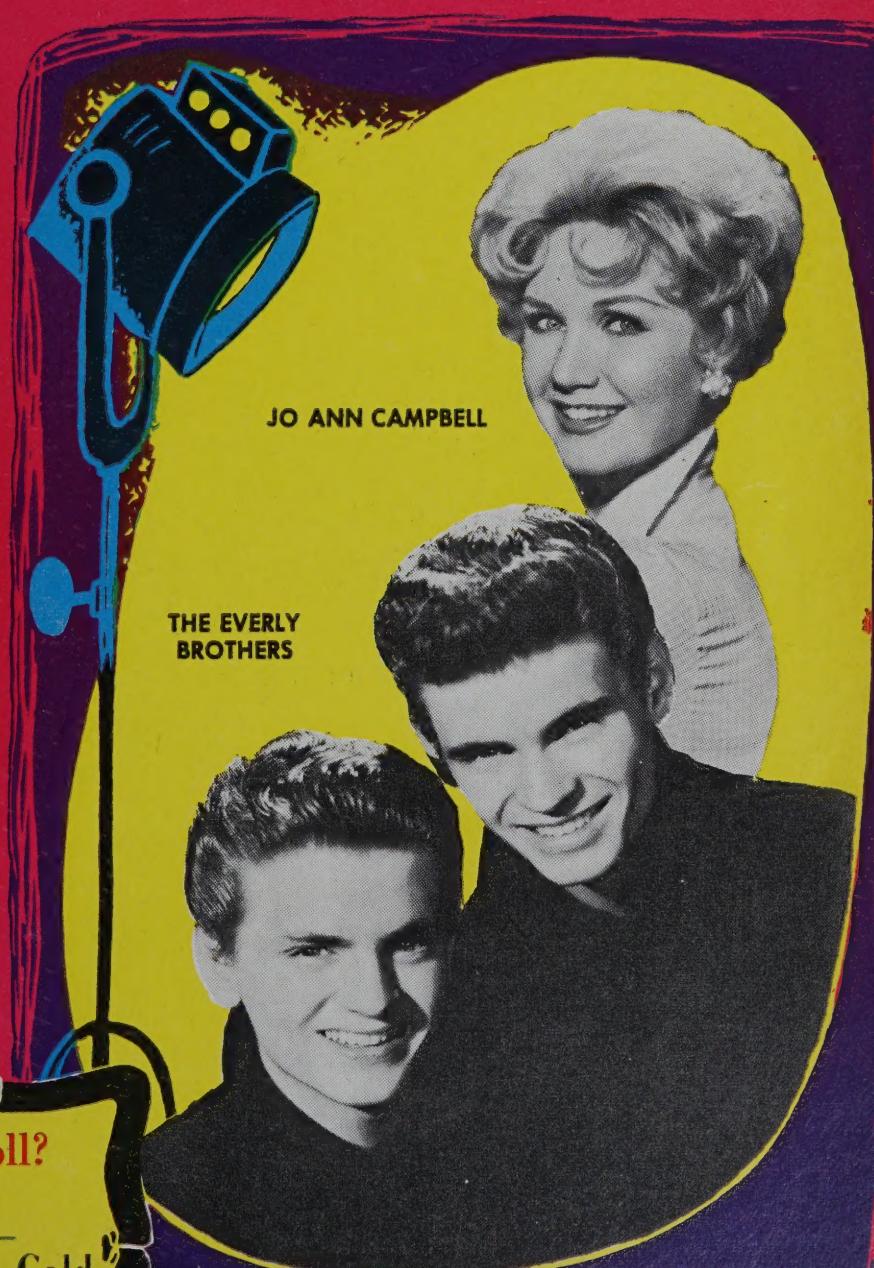


25c

A Charlton Publication

HIT PARADER

BLUE MOON ★ RUNAWAY
BABY BLUE
PLEASE TELL ME WHY
TONIGHT I FELL IN LOVE
YOU CAN DEPEND ON ME
YOUR ONE AND ONLY LOVE
PLEASE LOVE ME FOREVER
LA PACHANGA
I TOLD YOU SO
TAKE GOOD CARE OF HER
TONIGHT, MY LOVE, TONIGHT
FIND ANOTHER GIRL
ONE MINT JULEP
SHU RAH



JO ANN CAMPBELL

THE EVERLY BROTHERS

Is Hollywood Anti-Rock 'N' Roll?
Neil Sedaka Sounds Off...

The Marcels' Moon Has Turned To Gold

Jo Ann Campbell — "Blonde Bombshell"

STOP UGLY NAILS!

BEFORE

AFTER

BUILD THEM UP - in Minutes - INTO LONG, BEAUTIFUL NAILS

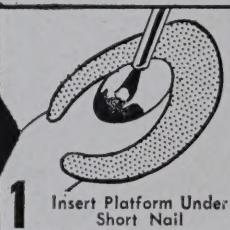
NOW! CHARLES OF FIFTH AVENUE
550 Fifth Ave., N. Y. C. 36, N. Y.
brings to you for the first time at only \$1.98, the
amazing scientific liquid finger nail builder called
MAGIC NAIL FORMULA #77. It actually BUILDS up
finger nails to ANY LENGTH desired—IN MINUTES!
NOT a weak paste on nail. Magic Nail Formula

#77 is a wonderful liquid. It is brushed on like
nail polish on your own finger nails and hardens
into glamorous long beautiful finger nails that are
STRONGER THAN YOUR OWN! Becomes part of
your own finger nails and may be filed, cut and
shaped. Magic Nail Formula #77 also repairs and
smooths broken, and chewed nails!

USED BY MILLIONS!

DON'T HIDE YOUR HANDS! NOW YOU CAN SHOW THEM OFF!

JUST FOLLOW
THESE 3
EASY STEPS



1

Insert Platform Under
Short Nail



2

Brush On Magic Nail
Liquid Over Nail and
Platform



3

Shape New Finger
Nail and Polish

GUARANTEED 100% to give you LONG, BEAUTIFUL FINGER NAILS - in Minutes!

FACTS ABOUT AMAZING MAGIC NAIL FORMULA #77

1. It is completely safe.
2. Not a paste on. Magic Nail Formula #77 is a liquid and powder.
3. When brushed on to your finger it hardens into a beautiful nail that is stronger than your own!
4. Will build your nails up to any length desired! — in minutes
5. Repairs broken or chewed nails in minutes!
6. Good for Nail Biters — even children! So strong, it can't be chewed!
7. Looks real and feels real!
8. Makes your hands look more glamorous!
9. Strong! — Cannot break or tear! Do housework, wash, type, play piano!
10. Lasts and lasts indefinitely!

WHAT SOME USERS OF MAGIC NAIL FORMULA #77 SAY ABOUT IT:

“As a housewife my finger nails were always broken and short. My hands looked ugly! In minutes with your Magic Nail Formula #77 I made my nails long and beautiful! It's easy to use, my nails never break and they last and last!”

Mrs. E. D., Brooklyn, N. Y.

“I used Magic Nail Formula #77 on my young daughter's nails because she always chewed them short and they looked terrible! They're beautiful now and so strong, she can't chew them!”

Mrs. R. S., N.Y.C.

RUSH YOUR ORDER NOW

Professional nail treatment in beauty salons cost up to \$15.00! The complete MAGIC NAIL FORMULA #77 KIT, during this special introductory offer, costs you ONLY \$1.98

ONLY

\$1.98

For Regular
\$5 Kit

NEVER BEFORE AT
THIS LOW PRICE!

FREE TRIAL!

NO RISK OFFER! MAIL NOW!

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MAIL ORDER Dept. HP-2
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BROOKLYN 3, N. Y.

GUARANTEED

lovely, glamorous nails

Send C.O.D. 1 Kit of MAGIC NAIL FORMULA #77. I will pay postman \$1.98 on delivery, plus C.O.D. charges and postage.

CHECK HERE TO SAVE MONEY! Enclosed is \$1.98. Please rush 1 kit of MAGIC NAIL FORMULA #77. I save C.O.D. charges and postage.

MY NAME _____

ADDRESS _____

CITY _____ STATE _____

The HIT PARADER BAND WAGON OF

A Charlton TOP TUNES Feature

★ LA PACHANGA (PACHANGA)

JEANNE POLLACK EDUARDO DAVIDSON

Mama do La Pachanga!
Papa do La Pachanga!
My brudder do Pachanga!
My seester do Pachanga!
Senor love La Pachanga!
Senora love Pachanga!
They each do La Pachanga!
I teach you La Pachanga!
Come, Senor and Senorita,
I show you in just a wink!
Dance, chiquito and chiquita,
I teach you easy, I t'ink!
Hurrah for La Pachanga!
La la la, La Pachanga,
And viva La Pachanga!
O-le, o-le, o-le!
Pachanga, eh! Pachanga, ah!
Pachanga, eh! Pachanga, ah!
Pachanga, eh! Pachanga, ah!
Pachanga, eh, eh!
Pachanga, ah, ah!
Pachanga! Pachanga! Eh!
Hurrah for La Pachanga!
La, la, la, La Pachanga,
And viva La Pachanga!
O-le, o-le, o-le!

Senores, que Pachanga,
Vamos pa La Pachanga!
Que buena La Pachanga,
Me voy pa' La Pachanga!
Mamita que Pachanga,
Vamos pa' La Pachanga,
Que buena La Pachanga,
Me voy pa' La Pachanga!
Cuando yo siento los cueros,
Cuando yo siento el timbal!
Y las maracas que ru'en,
Siento mi cuerpo vibrar!
Senores que Pachanga, vamos pa' La
Pachanga,
Que buena La Pachanga!
O-le, o-le! Pachanga, eh!
Pachanga, ah! Pachanga, eh!
Pachanga, ah! Pachanga, eh, eh!
Pachanga, ah, ah! Pachanga! Pachanga!
Eh!

Senores que Pachanga! Vamos pa' La
Pachanga,
Que buena Pachanga! O-le, o-le, o-le!
(c) Copyright 1959 by Peer y Compania, S.
L. Habana, Cuba. (c) Copyright 1960 by
Peer International Corp.

★ YOUR ONE AND ONLY LOVE

BILLY MILES

Your one and only love
That's all I want to be
Your one and only love
Through all eternity
All that I'm dreaming of
Is to be yours alone
Your one and only love
The one you call your own
To love you always
Always and always
'Til true love we've found
To love you madly
To need you badly
Just as I need you now
Your one and only love
Someday, someone will be
So won't you take my vow
And fall in love with me
Your one and only love
Someday, someone will be.
(c) Copyright 1961 by Pearl Music Co., Inc.

JACKIE WILSON

★ TONIGHT, MY LOVE, TONIGHT

PAUL ANKA

Let me hold you in my arms
Let me thrill to all your charms
Hold me, hold me, hold me tight
Tonight, tonight, my love, tonight
Love me, love me, love me so
Never, never let me go
Love me, love me, love me right
Tonight, tonight, my love, tonight
Forever, I will love you forever
Mandolins are playin'
The moon above is sayin'
It's love, it's love
I know, I know it's love
Kiss me, kiss me, kiss me warm
Hold me tight
Tonight, tonight, my love, tonight.
(c) Copyright 1961 by Spanka Music

★ TONIGHT I FELL IN LOVE

MARGO

MEDRESS

Tonight, tonight I fell in love
I watch the stars above
You know tonight I fell in love
Tonight I want to give my heart away
True love is here to stay
'Cause tonight I fell in love.

Oh, what a wonder
This magic spell I'm under
This feeling that I feel
Is it really real
My heart beats so fast
I pray that it will last
'Til the end of time.

Tonight, oh, may it last forever
Forever and ever
Yes, tonight I fell in love
Yes, tonight I fell in love
Yes, tonight I fell in love.
(c) Copyright 1961 by Halkay Music

★ PLEASE TELL ME WHY

JOYCE LEE

I tried so hard to make you stay
Now it don't matter what happens
From day to day
I sit alone with tears in my eyes
Oh, tell me why.

Nights seem so long
Since you've been gone
I wonder why I feel this feeling alone
I sit alone with tears in my eyes
Please tell me why.

Like dirt under my feet
Storm clouds over my head
All I do each and every night
Is just weep in my lonely bed
I sit all alone with tears in my eyes
Please tell me why
Please tell me why.
(c) Copyright 1961 by Lena Music, Inc.

★ BUT I DO

ROBERT GUDRY

PAUL GAYTEN

I don't know why I love you, but I do
I don't know why I cry so, but I do
I only know I'm lonely
And I want you only
I don't know why I love you, but I do.

My days have been so lonely
My nights have been so blue
I don't know how I stand it, but I do
Each night I sit alone and tell myself
That I will fall in love with someone
else

I guess I'm wastin' time
But I've got to clear my mind
I don't know why I love you, but I do.
I can't sleep nights
Because I feel so restless
I don't know what to do
I feel so helpless
And since you've been away
I cry both night and day
I don't know why I love you, but I do.
(c) Copyright 1960 by Arc Music Corp.

★ RUNAWAY

SHANNON

CROOK

As I walk along, I wonder what went
wrong
With our love, a love that was so wrong
And as I still walk on
I think of the things we've done
together

While our hearts were young.
I'm walking in the rain
Tears are falling and I feel the pain
Wishing you were here by me
To end this misery
And I wonder, I won-won-won-won-, I
wonder
Why, why, why, why, why, she ran
away
And I wonder where she will stay
My little runaway, run-run-run-run-
runaway.

(c) Copyright 1961 by Vicki Music, Inc. & McLaughlin Pub. Co.

★ ONE MINT JULEP

RUDOLPH TOOMBS

One early mornin' as I was walkin'
I met a woman and started talkin'
Went in a tavern to get a few nips
But all I had was a mint julep.
One mint julep was the cause of it all
The lights were burning low there in
the tavern

When thru the swingin' door up popped
her father
He said, "I saw you when you kissed my
daughter

Got to wed her right now or face a
slaughter"

I didn't know just what I was doin'
I had to marry or face ruin

A mint julep, a mint julep, a mint
julep, a mint julep

One mint julep was the cause of it all,
I don't want to bore you with my
trouble

But from now on I'll be thinking double
I'll buy her roses or maybe tulips
I got too much trouble from buying
juleps

A mint julep, a mint julep, a mint julep,
a mint julep

One mint julep was the cause of it all.
I don't remember just how it started
But all I know is we should have parted
I stole a kiss and then another
I didn't mean to take it further.

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RECORD RIOT



60

SMASH HITS

For only \$2.29

postage free

Yes, it's true! You get 60 of your all-time favorite hits on 10 45 RPM records for this low, low price. Less than 4¢ per song. Don't wait! Order today — while the supply lasts! (No C.O.D.'s, please.)

YOU GET ALL OF THESE GREAT TUNES:

1. Georgia On My Mind
2. Stay
3. You Talk Too Much
4. Itsy Bitsy, Teenie Weenie Yellow Polkadot Bikini
5. Mama
6. Running Bear
7. The Village Of St. Bernadette
8. Sleep Walk
9. Personality
10. Put Your Head On My Shoulder
11. Volare
12. O Dio Mio
13. Mule Skinner Blues
14. Good Timin'
15. When You Wish Upon A Star
16. Wild One
17. Harbor Lights
18. Poison Ivy
19. We Got Love
20. Unforgettable
21. Way Down Yonder In New Orleans
22. Go Jimmy Go
23. It's Time To Cry
24. Tallahassie Lassie
25. Beyond The Sea
26. Why
27. I'm Gettin' Better
28. Yogi
29. Baby (You Got What It Takes)
30. Artificial Flowers
31. Blue Angel
32. Poetry In Motion
33. Tall Oak Tree
34. Burning Bridges
35. The Three Bells
36. Alley-Oop
37. I'm Sorry
38. All My Love
39. That's All You Gotta Do
40. I Love The Way You Love
41. Where Or When
42. What In The World's Come Over You
43. Let It Be Me
44. Heartaches By The Number
45. Dreamin'
46. Ta Ta
47. Kiddio
48. The Madison
49. Let The Little Girl Dance
50. Puppy Love
51. In The Mood
52. So Many Ways
53. Come Into My Heart
54. Just Ask Your Heart
55. I'm Gonna Get Married
56. Just Keep It Up
57. Hushabye
58. Along Came Jones
59. Tiger
60. Cradle Of Love

RUSH COUPON NOW

HIT RECORDS, Dept. HP-661
P. O. Box 151
Derby, Conn. (No C.O.D.'s)

Gentlemen:

Enclosed is \$2.29 (cash, check, money order). Please rush me my 60 SMASH HITS.

Name _____

Address _____

City Zone State

HIT PARADER

A CHARLTON PUBLICATION

NORMAN SILVER, SAM GOLDMAN Editors
JOEL PERELMUTTER, JENNY FURLO Ass't Editors
VINCE VARSH, GEORGE GEMERY Art Staff
ANGELA ANDERSON Publicity

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THE

ORIGINAL



Born Rosalie Hamlin, in Oregon, Rosie grew up in Alaska, building igloos, playing in the snow, hunting and fishing and living in a cabin that her family built with their own hands. After ten and a half years, the Hamlin family moved to San Diego, where many of their relatives lived, but to this day, Rosie looks back affectionately upon our forty-ninth state as her home. She still feels that Christmas isn't quite right without snow.

Rosie liked to sing as a child and was often the vocal accompaniment to her father's fine guitar playing. She taught herself to play the piano, and from her earliest interest in music, wrote tunes as well as sang them. She remembers especially loving the "blues," and singing them with such sincerity and emotion that very early Rosie's mother felt a deep conviction that her daughter was meant to become a singer, one who would, by the sound of her voice, make others happy. This dream of both mother and daughter began to come true when Rosie met some young people who had a band and were looking for a singer. Rosie had written "Angel Baby" just prior to this meeting, and so the group chose to launch

their career with Rosie as their singer, and "Angel Baby" as their song. They took the demonstration record to several deejays in San Diego, but at first they could arouse no interest in it. They refused, however, to give up, and as history will testify, perseverance pays, and "Angel Baby" was indeed a smash hit. During the Alan Freed Christmas Show, Jackie Wilson, who was headlining the bill, noticed Rosie's great talent, and called it to the attention of his manager, Nat Tarnopol. Almost immediately after her discovery by Nat Tarnopol, Rosie was offered a Brunswick recording contract.

Rosie, sometimes called "Carrot" for her rich brownish-red hair, is interested in most things, and finds time in her busy schedule to paint, swim and skate. It is fitting that this determined little singer was once thrown by a horse, picked herself up, got back on, and now is an enthusiastic practitioner of the sport.

Her favorite food is steak, she loves all animals, and she hates to be kept waiting. It is our belief that Rosie will not be kept waiting long for the fame and fortune her talent deserves.

Will Tampax ever chafe? Does it cause any odor? Do you need belts, pins, pads, when you wear Tampax®? Is disposal a problem? Is carrying a problem? Is insertion a problem? Are you hampered in any activity? **NO**

Can you swim wearing Tampax? Bathe wearing Tampax? Do millions of unmarried girls use Tampax? Is Tampax unfelt in place? Was it invented by a doctor? Does Tampax all but do away with differences in days of the month? **YES**

It's as plain as black and white that Tampax is the better way!



★Dress by Eloise Curtis, Inc.

TAMPAX Incorporated, Palmer, Mass.

BOBBY RYDELL



LIKE THE BOY NEXT DOOR



Like any all-American boy, Bobby can "raise the roof" if the situation presents itself....



BY EDDIE ROCCO

Dear Sam (My editor):

In a recent, glowing note, you admonished me to "give me something different, an interesting story."

So I am offering you "something different" in the form of Bobby Rydell for there aren't many around who match this youngster.

It's the humanness and the warmth of a lad who hit the top of his profession and yet remains truly unaffected by success that captivates me.

About to do his first feature movie, "That Hill Girl" with Kim Novak for Columbia, he's the same kid I knew before Hollywood beckoned him.

However, Sam, when you tell me to write an interesting story, you sort of rattle me. I hate to feel that my envied life has to be an open book. You know that I joined "The Mouse Pack" when, as a kid, I couldn't make it with "The Rat Pack." Also, you know that we "sang." Yep, we were "stoolies." But you also know that I didn't grow up to be a singer. So why do you push me, Sam?

I cannot find it in my heart to write the violent stuff that readers and editors want. It's nobody's business that Duane Eddy and Brenda Lee rode "tourist" while Bobby Rydell went "first class" on their recent eighteen hour flight to Australia. Life isn't always interesting so what's to write?

For top names, like Rydell, the days aren't always made up of picture shooting sessions and the accompanying boredom, which they produce. Oh no, there are interviews with writers who have a mania for sizing up their feature subject over a cocktail or ten. And there are those who must have lunch with their stimulants.

I knew immediately upon my arrival that Bobby was thanking his lucky stars for me. A few more run-of-the-mill journalists and he'd have been swallowed up by a sea of frustrations.

Rydell is a lad of good manners and so he knew better than to order lunch before our appointment.

I am of equally good manners and so I refrained from any bombardment of intellectual questions: "Is there a girl in

your life? Is it true what they're saying about bla, bla, bla? What is your secret?" I'm all for building the spirit of comraderie and I don't give a hoot about an "interesting story."

Maybe something will happen anyhow.

It does.

A knock on the door and petite Shelley Fabares giggles her way in . . . her momma in tow.

I give her mother that look of wonderment which well indicates I'm thinking, "And who invited you?"

Oh, she just heard that I'm going to be there and had to come.

Now, this can be taken two ways.

Mrs. Fabares lays down the ground rules. "There are to be no pictures of the romantic variety. Campbell's Soup wouldn't like it." They sponsor Shelley's TV stint, "The Donna Reed Show."

In this age of souped-up kids, it is difficult to reconcile one's self to un-romantic soup and I am hoping Bobby will eliminate it from his diet.

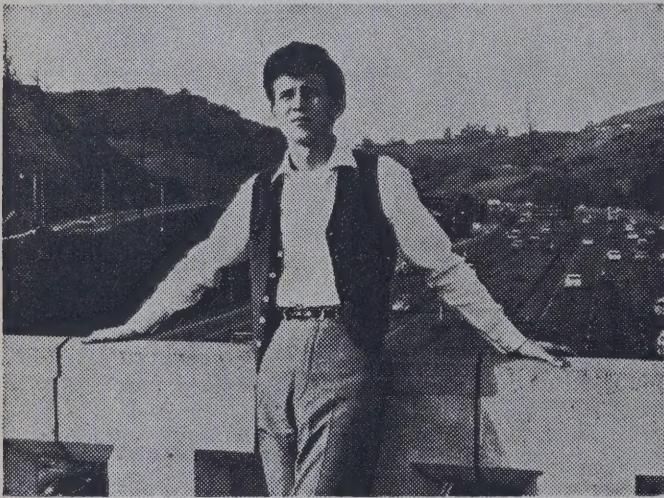
A strange stillness falls over the room and Frankie Day, Bobby's personal manager, sits with an empty smile.

Rick Petrone, Bobby's road manager, wears a look for the meaning of which I offer a price.

The whole thing is strained, even Bobby's happy smile. But the kid is a suave reflection of his suave manager and he'll come thru.

In the happy world of stardom, with it's many odd social limitations, strange hobbies emerge. Recently, the Rydell riddle has become the field of photography and now both a still and a movie camera have been taken into this camp. Having spent so much time in front of the cameras, like any curious boy, Bobby decided to discover the back of it. So he takes pictures with this ten second deal and he doesn't have to worry about any ground rules.

Bobby lost no time in getting to this strange little gadget and even Shelley became interested. He takes pictures like crazy and the results prove he should stick to singing. He gets disgusted and when he does, he does exactly what any normal teenager would. He registers disgust.



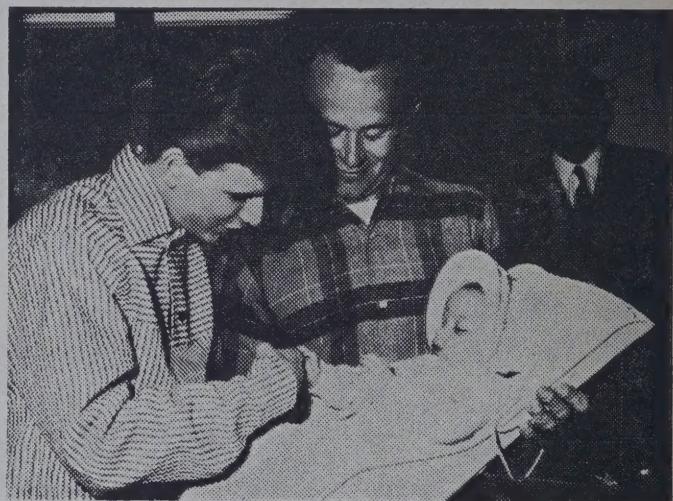
It does a guy good to relax just a little



Duane Eddy and Bobby talk about the "biz"



Bobby and Joanie Sommers pose for the photog



No, no, — Bobby is not running for Mayor

Well Sam, we got to Hollywood and even went up the stairs. And then. And then what? And then Bobby Rydell chickened out.

I had to open my big mouth about how the dames would go for him and this did it. He was afraid of just that. Now, since Jackie Wilson was shot by a fan, I think I understand what the kid meant. Those dames are dynamite or maybe we could call it "dame-a-mite."

Back at the hotel, Joanie Sommers made her noisy entrance with lots of pomp and fuss; a box of candy in her hand; mouth loaded with the stuff; lots of conversation and a press agent on her heels. She didn't walk. She bounced and swaggered as though raised in a saddle.

Bobby shouted, "Yah," and Joanie babbled.

The furious excitement had me wrapped up in my "work" like one newly fallen in love.

Rydell's face was stained with a smile of satisfaction. Here was his equal, a girl charged with electricity, with vibrance and animation. Put Rydell and Sommers together and you have a combination that'll make you reach for your breath.

Wow, what a girl! I'm convinced JOANIE was breaking the press agent in.

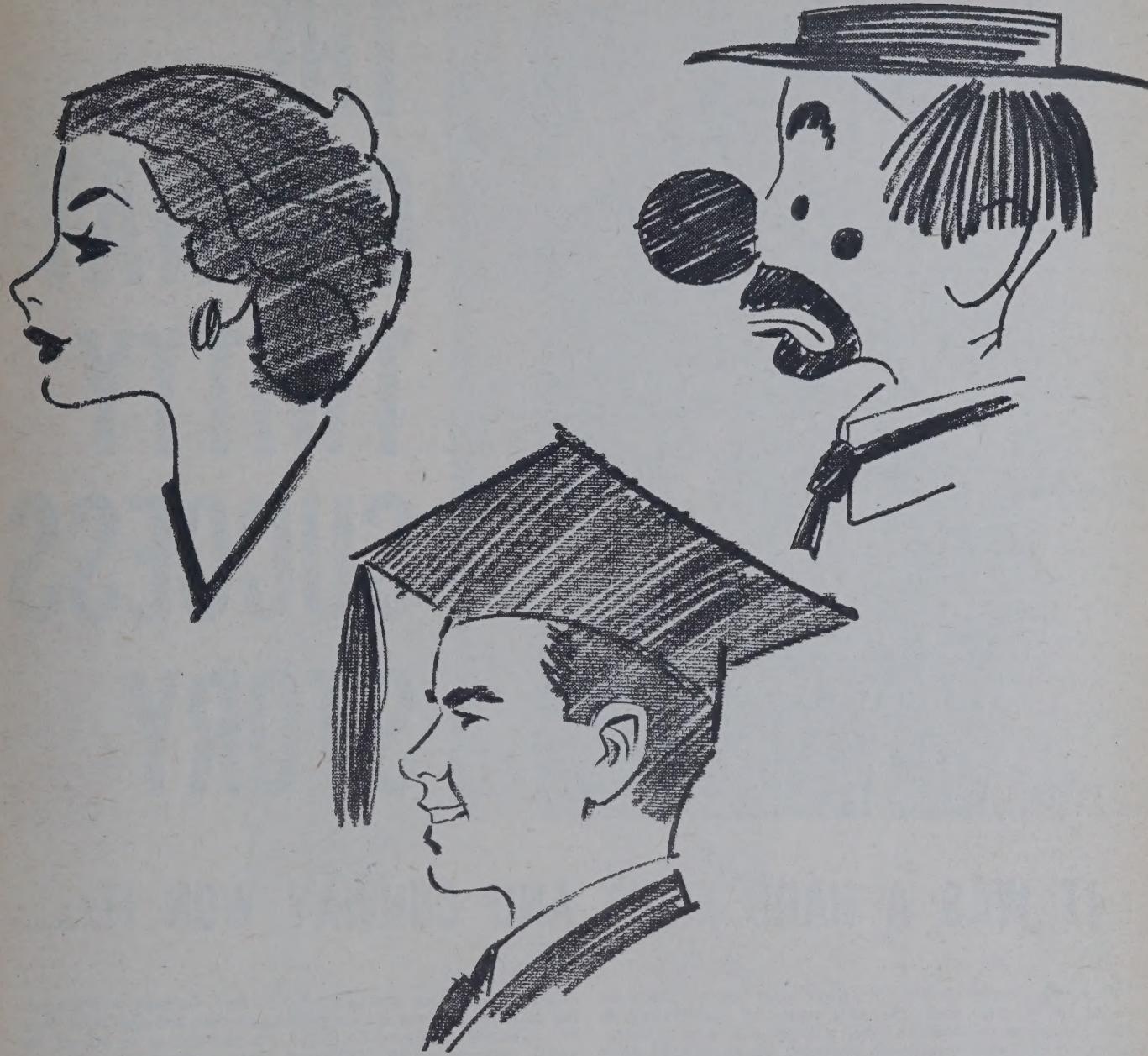
I'm ashamed to admit, I had developed a dislike for this girl on the basis of a picture her studio once sent me.

Minus chaperones, the two-some took off for the pool area, where Joanie mounted a table to dance with the reflections of the moonbeams that were bouncing on the water. Bobby furnished the vocal to set the mood for retirement to the chaise lounges.

This finally gave us a chance for some conversation: To Joanie "Bobby is a man, mature for his age and not impressed with himself. He's more like the guy down the block, not professional. He's my kind of man."

Ya see Sam, success makes so many kids cocky and beyond reach. What's different about Bobby Rydell is that he kinda "tosses his hat in the ring" to feel out his reception. He can be the quiet, reserved type, if this is what those around him want. On the other hand, the occasion can bring out the devil in him . . . in a way that is enjoyable and entertaining.

Take your pick, Sam.



TEST YOUR TALENT!

CONTEST PRIZE: \$495.00 Scholarship in Commercial Art

Draw your choice of any one of these three heads. Make your drawing any size you want except a size that would look like a tracing. Use any pencil, any paper. Everyone who enters this contest gets a free professional estimate of his talent for drawing. Winner receives the complete course in commercial art taught by the world's largest home study art school.

Here is a contest just for those who like to draw—and just for amateurs. Purpose of contest is to find young men and women with a natural flair for drawing. If you like to draw or paint in your spare time, you may have talent enough for a commercial art career. Find out by sending in your drawing of one of these heads. Costs you nothing.

Try for this free art course! This is a complete course in your choice of advertising art, illustrating, cartooning, or landscape and portrait painting. Professional artists give each student individual attention and personal guidance. Study of the basics of art is followed by specialized training. Art textbooks, illustrated in color, and step-by-step lesson assignments take you through the entire course of instruction.

Many successful artists began their training this same way. Among all commercial artists today, one out of every ten, it's estimated, have studied with Art Instruction, Inc. For forty-seven years, this school has been discovering and developing talent. You are invited to show the talent for drawing that you have.

Entries for the June 1961 "draw-a-head" contest are due by June 30. None can be returned. Art Instruction students not eligible. Winner of scholarship prize will be notified.

Start today on your drawing. And don't think it won't be good enough. Enter it in the contest! Remember, you compete only with amateurs.

ART INSTRUCTION, INC.

Studio 5821 • 500 South 4th St., Minneapolis 15, Minn.
Please enter my drawing in your draw-a-head contest. (PLEASE PRINT)

Name _____

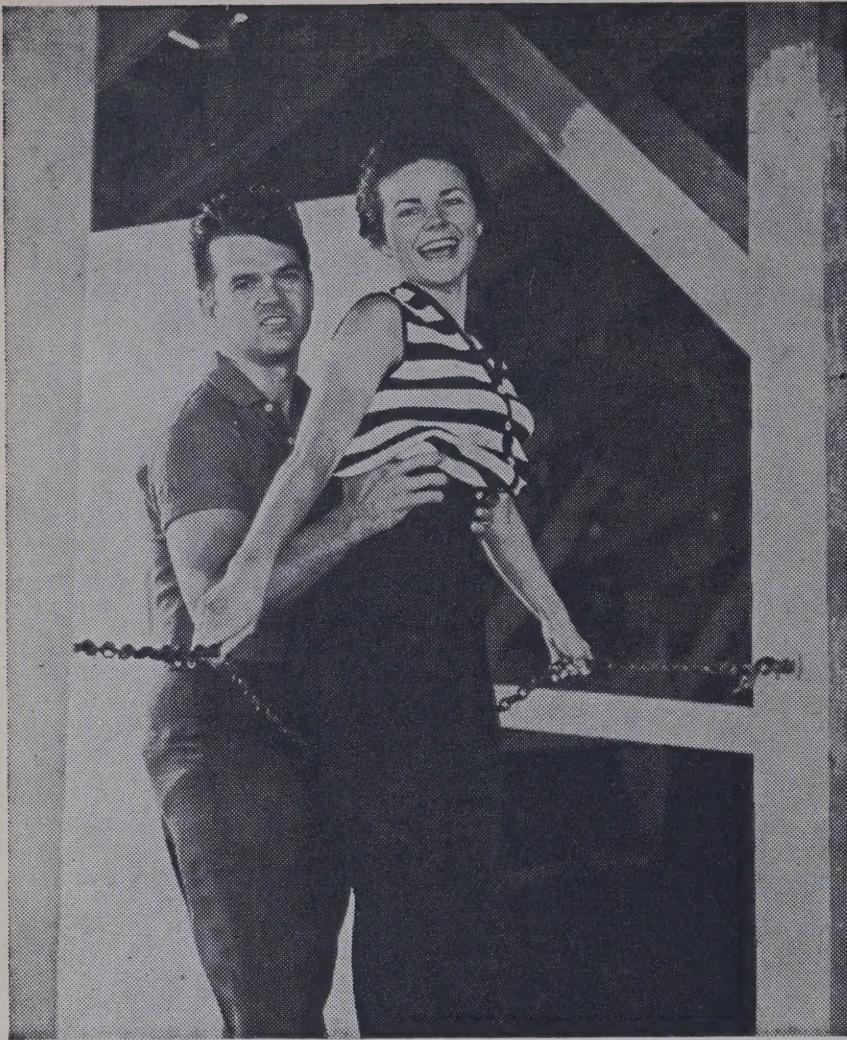
Occupation _____ AGE _____

Address _____ Apt. _____

City _____ Zone _____

County _____ State _____

Accredited Member National Home Study Council



THE CONWAY TWITTY SUCCESS STORY

IT WAS A HARD FIGHT AND CONWAY WON IT....

Two young people walked into their local eatery. They sat down at the counter and ordered a couple of Twittyburgers. A man seated nearby watched with amazement as two cheeseburgers arrived smothered with mustard, bacon, grilled pineapple, tomato and dill pickle.

This unusual concoction was more than a tribute to the short order chef. It was a digestible salute to the popularity of a 26-year-old singing sensation named Conway Twitty.

Born in Friars Point, Mississippi, Conway boasts his town has a population of 500. "When I visit there," says Conway, "I up it to 501."

Conway was brought up to love the outdoor way of life and is an avid hunter and fisherman. Once, several years ago, while duck hunting with two buddies, Conway's boat hit a sandbar and the outboard motor tore loose. The craft went drifting out of control in the deep water until they managed to grab on to some floating boards. They used them as oars to paddle across the river.

The young Mr. Twitty's early ambitions were baseball and preaching. He also sang and played guitar just as a hobby. Perhaps his love of music was sparked by his dad, a Mississippi river boat pilot who always found time to pick up a guitar and sing a few bars of some rhythmic Dixie tunes.

Conway started going steady at the age of 13. After three and a half years of never dating another girl, her parents decided to break up the romance. They believed that the duo was too young and they should date others. Conway found his life uprooted and picked up stakes heading for life in another town — in another state.

He moved to Alabama to finish his last year of high school. Though Conway was thrown into completely strange surroundings, it wasn't long before he resolved a conflict, between two rival gangleaders, that was heading toward tragedy. Young Conway, a stranger to all concerned, solved the problem that had divided the school and plagued the townspeople. He had a wonderful faith in the basic good of people

and in the healing of the church. In fact, Conway was preaching at local Revival Meetings. Armed with nothing more than his youthful idealism, he urged his classmates to attend the youth revivals at the church and three weeks later he had resolved the conflict. The two fighting boys, tearful, had poured out their hearts to Conway in the graveyard next door to the church. "They really didn't want to go on this way," says Conway, "but their pride wouldn't let them give up. I told them that pride can be a man's worst enemy. To this day, Conway still prizes the letter the minister of his church received from the governor of the state praising Conway's help.

After high school, Conway joined the Army. At this time he gave up thoughts of becoming a preacher which he did so well, and decided to turn back toward one of his original ambitions — a career as a pro baseball player. Conway was an excellent player and loved every facet of the sport. He played on several Army ball teams and scored the highest batting averages in his unit.

At about this time, a smaller hobby of Conway's began to grow in dimension. He had been writing songs since he was 10 and loved to sing — but only for his own enjoyment. He never gave any thought to turning his singing and writing talents toward a career. But he joined a musical group "Cimarrons" while stationed in Japan, and one of the members was so impressed with Conway's obvious talent that he suggested he contact manager Don Seat when he returned to the United States. All Conway knew about rock 'n' roll then was that he liked the "different sound" of Elvis Presley's recording of "Mystery Train." He thought no more about the matter.

But after his release from the Army, he began thinking of what his buddy in the Army had said to him. A career in baseball no longer held the appeal and excitement for him that it once had. In two weeks he had made his decision — he picked up his guitar and started playing nightclubs in Arkansas

with a small group. He called Don Seat, and Seat made arrangements to meet Conway in Pittsburgh to talk business. Seat became his manager and changed his name from Harold Lloyd Jenkins to Conway Twitty, and his career was launched.

At this time he was a novice to show business with no professional experience or training; but, as a singer, he was a natural! Not long after he played in clubs in the U.S.A., he began a tour in Canada. There he made his first million seller, "It's Only Make Believe." The demand for him in the United States became great, but he stayed in Canada to build a solid foundation for his run-away career.

When he returned to the United States, he had his experiences and the confidence of his manager and his parents behind him and a fantastic career ahead of him. And he had, too, the basic faith and understanding of his fellow human beings that he had learned a long time ago as a young boy.

Conway proved his versatility as he "stepped" out with this lovely gal on the Arthur Murray Show



★ BABY BLUE

GULINO

B-b-a-b-y, b-b-b-u-e
You're my baby blue
That's what I call you
You know what to do
With those eyes of blue
Baby blue, I love you, I do.

LAGUEUX

Are you really wise
Do you realize
That those devil eyes
Are bluer than the skies
Baby blue, I love you, I do.

I don't call you honey
Even though you're sweet
It's really not the name for you
Sweetheart, angle lover,
All are incomplete
Only one name will do.

So I'm tellin' you
Though you're seventeen
You will always be
Baby blue to me
Baby blue, I love you, I do.
Copyright 1961 by Greta Music Corp.

♩ ♪ ♪

★ PLEASE LOVE ME FOREVER (No More)

MALONE

BLANCHARD

Please don't stop loving me
Please don't stop loving me
Please love me forever
Don't forget me ever
Listen to my plea
Please don't stop loving me
You're in my dreams nightly
Don't take my love lightly
Begging on bended knee
Please don't stop loving me.

Oh, when I lay me down to sleep
I pray the Lord your love I keep
If I should die before I wake
I'll come back for you
That's no mistake.

Oh, I'll love you forever
Can't forget you ever
Our love was meant to be
Please don't stop loving me.
Copyright 1960 by Valmor Music

♩ ♪ ♪

★ TAKE GOOD CARE OF HER

ARTHUR KENT

ED WAPPEN

I suppose I ought to say congratulations
For you've won the only girl I ever
loved

But I hurt too much to face the
situation
Just take good care of her, take good
care of her
Just to be around her was my greatest
pleasure
She was ev'rything my future held in
store
So remember when you take my only
treasure
Please take good care of her, take good
care of her

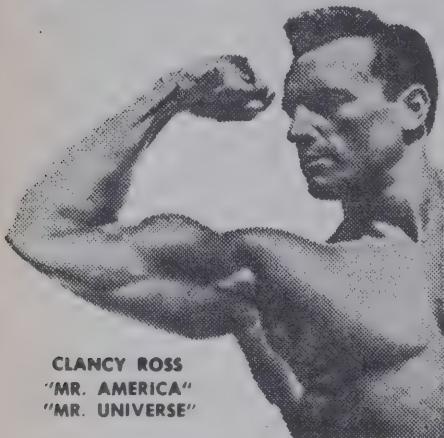
I must accept it, she loves you more
than me
So with my broken heart, I'll bow out
gracefully
Please don't send me any wedding
invitation
For I couldn't bear to see her there
with you
If she's happy, that will be my
consolation
So take good care of her, take good
care of her
Take good care of her, take good care
of her
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Dept. 20-612

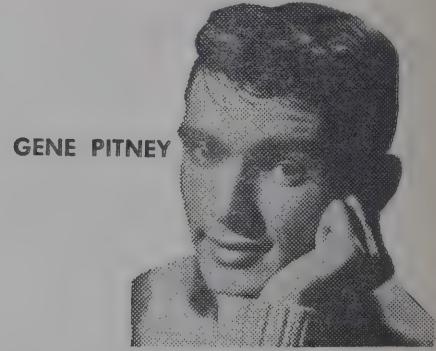
THE MUSIC STAFF



Hi Hip Ones!

The June HIT PARADER is here to prove that we know all the latest on the greatest. Personal interviews, behind the scene info, etc, help us give you nothing but the best.

As we travel into our "Kookie Little Paradise" we meet "The Blond Bombshell — Jo-Ann Campbell" who we can hear saying "Puka Puka Pants." As we look out the window we can spot "The



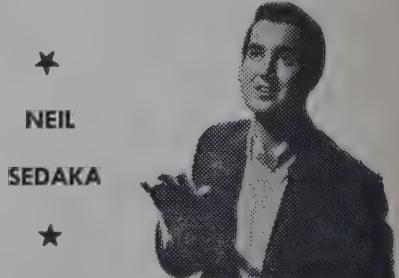
GENE PITNEY

Boy Next Door — Bobby Rydell" who all you lassies probably wish was the boy next door to you.

Turning the pages of our HIT PARADER, you will meet the fabulous Gene Pitney who sings up a "mean" storm. Carla Thomas, our favorite will be there to tell us "It's The Second Song That Counts."

Not all of the rock 'n' roll singers of today can admit to success, but between the covers of our magazine you will read "The Conway Twitty Success Story" which ranks among the top.

We overheard Linda Scott talking to



every little star and now our little miss is "In The Star Spotlight" with fame shining to all corners of the country.

The Marcel's "Blue Moon" has gone — not completely — their moon has turned to gold, which, of course, marks the success of their fabulous waxing of "Blue Moon."

And last of all, but most important, the debate with its pro's and con's on the great battle to find out "Is Hollywood Anti-Rock 'n' Roll?". Neil Sedaka gives us his views on this subject and asks you to give yours. This is one feature, we of HIT PARADER ask you not to miss.

"Crown THE QUEEN" Contest...

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EASY! EASY! EASY! WIN HUNDRED\$ OF DOLLAR\$ WORTH OF PRIZE\$!



SIMPLY MAKE UP A WORD WHICH BEST DESCRIBES YOUR FAVORITE GAL SINGING STAR. EXAMPLE: "BOUNCIFUL" BRENDA LEE . . . OR . . . "SWINGSATIONAL" CONNIE FRANCIS.



MAIL IT TO: QUEEN CONTEST, CHARLTON BUILDING, DERBY, CONN. ENTER AS MANY TIMES AS YOU LIKE, BUT THIS OFFICIAL PAGE MUST ACCOMPANY EACH ENTRY.



OFFICIAL ENTRY PAGES ARE FOUND IN THE FOLLOWING MAGAZINES: "HIT PARADER", JUNE, 1961; "RHYTHM AND BLUES", AUGUST, 1961; "SONG HITS", JUNE-JULY, 1961; "COUNTRY SONG ROUNDUP", JULY, 1961.

CONTEST RULES

1. Winners will be selected on the basis of cuteness and aptness, in the opinion of the judges, and will be notified by mail.
2. Contest closes 12:00 Midnight, August 22, 1961.
3. In case of ties, duplicate prizes will be awarded.
4. Judges are the editorial staffs of HIT PARADER, SONG HITS, RHYTHM AND BLUES and COUNTRY SONG ROUNDUP.
5. Everyone eligible, except employees of the publishers of the above-mentioned magazines.

FIRST PRIZE

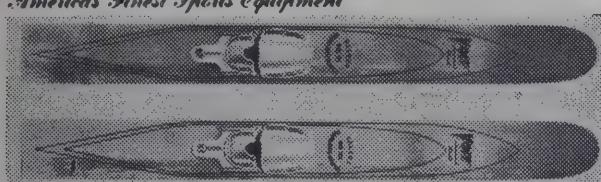
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When you hear the word "monster," you probably think of Frankenstein or the Creature From The Black Lagoon. If nothing definite comes to your mind, you at least realize that "monster" is an unpleasant term. In the music business, however, there is no more flattering adjective than "monster." A "monster," in case you're not aware of music jargon, is a record which becomes an immediate smash overnight and then proves to break all rating records, and to change musical history. And there is no doubt in anyone's mind, that "Blue Moon," sung by a formerly unknown group, The Marcels, is the king of the "monsters."

Experts in the music business are still catching their breaths and regaining their balance. How? How did this fantastic national uproar over one song occur? How did it begin? This is what disc jockeys, music publishers, recording stars, etc., are asking. Rather than "how," they might inquire, "Why?"

To begin to answer this question, we must first study the great group who recorded what may be destined to be the biggest news in the record industry in ten years. Hailing from the Pittsburgh area, the boys, Richard Knauss, Gene Brisker, Fred Johnson, Cornelius Hart and Ronald Mundy, studied hard for over a year, perfecting their style and developing their distinctive vocal

sound which has helped catapult them to fame.

The tremendous success The Marcels have achieved make many people oblivious to the difficulties and hardships that preceded their phenomenal overnight climb. The going was not too easy, however. Before coming into contact with Julius Kruspir, now their manager, the boys had formed and disbanded the group a number of times. It seemed as if they just couldn't get off the ground.

Before they met Kruspir, the boys were heading in no direction, but one day, a year ago, while auditioning baritones for a group he was heading, Kruspir met Dick Knauss. Dick won the job, but the more important result of this meeting was the friendship which developed between these two men who showed such a similarity of ideas. From this strong friendship sprang a determination to mould a distinctive vocal group. The final result was The Marcels, with a "sound."

Now let us examine the atmosphere which zoomed "Blue Moon" to the top in only four weeks! Since the latter part of 1960, there has been a definite trend towards the "old sound" in rock 'n' roll. The most popular radio shows are those in which the disc jockeys play the "goldies," that is, songs which were made as far back as 1952. Most

of these former hits (and flops), employed the deep-voiced bass singer mouthing just rhythm noises (bom-bap-bom) and a falsetto at the song's end.

If "Blue Moon" had been released only a few months earlier, when heavy violin backgrounds and novelty songs were the rage, it might have been ignored. As it turned out, however, times were right for an old classic of the thirty's, with an arrangement from the late 1950's to become the smash of smashers in 1961.

Hardly, if ever, has one record, by a completely unknown group, made such a climb in less than four weeks. Even songs by established vocalists often lie around for months before moving up to the charts. The Marcels were lucky, but there was much more than luck involved in the sensation they caused in the music industry. Kruspir worked the boys hard, constantly striving for a new sound, a perfect, blending harmony.

After appearing in several Pittsburgh night clubs, the now polished group was brought to Colpix Records by President Paul Wexler. A&R men Stan Phillips and Danny Winchell rushed the boys into a solid session — the results — a "monster" which has bayed at the "Blue Moon" and made it a gold one for The Marcels.

★ SHU RAH

ANTOINE DOMINO DAVE BARTHOLOMEW

Here comes my baby Shu Rah
 Oh, how you're doin' Shu Rah
 Glad to see you Shu Rah
 So let me kiss you Shu Rah
 Oh, oh, Shu Rah, oh, oh, oh
 All way 'round, all way 'round, Shu
 Rah

Now grab your lover, Shu Rah
 Back to back, Shu Rah
 Head to head, Shu Rah
 Face to face, Shu Rah
 Now kiss your lover, Shu Rah
 Oh, oh, Shu Rah, oh, oh.
 Copyright 1961 by Travis Music, Inc.



★ FIND ANOTHER GIRL

JERRY BUTLER

Find yourself another girl
 Who will love you true, true, true
 Find yourself another girl
 Save her love 'n' kisses just for you
 Save her love 'n' kisses just for you.

Well, the very first time I fell in love
 Got my heart broken there
 People would say when I pass your
 way
 Hey, there's-a young man going there,
 going there
 An unhappy lad going there.

Well, one day my mother called me to
 her side
 Son, why are you so blue
 Mother, I've lost the girl that I love
 Why don't you tell me what to do
 Well, she said, find yourself another
 girl
 Who will love you true, true, true
 Find yourself another girl
 Save her love 'n' kisses just for you
 Ooh, save her love 'n' kisses just for
 you.

I can imagine how you feel my son
 But throw it out of your mind
 I'm gonna tell you kind-a truthfully
 True love is hard to find sometime
 It's kind-a hard to find
 But forget about that girl that broke
 your heart
 And try to start anew.

You just go and find yourself another
 girl
 A-who will love you true, true, true
 Find yourself another girl
 Who'll save her love 'n' kisses just for
 you
 Save all her love for nobody but you.
 Copyright 1960 by Conrad Music

★ YOU CAN DEPEND ON
MECHARLES CARPENTER LOUIS DUNLAP
EARL HINES

Dear one, you were all I had,
 And that's why I feel so bad,
 To think that you will be so far away
 Love's a game where stakes are high,
 So before we say, "Goodbye,"
 I've only this, my farewell words to say:

Though you say we're through,
 I'll always love you,
 And you can depend on me
 Though someone you've met
 Has made you forget,
 You know you can count on me

I wish you success,
 Loads of happiness,
 Bu' I must confess, I'll be lonely;
 If you need a friend,
 I'm yours to the end,
 And you can depend on me.
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2. Heartaches By the Number	6. It's Time To Cry
3. I've Been Around	7. Danny Boy
4. Uh! Oh!	8. Be My Guest

□ HERE ARE THE TITLES SET #7

1. Teen Beat	5. The Angels Listened In
2. Mr. Blue	6. Worried Man Know
3. Don't You	7. Fools Hall of Fame
4. Lonely Street	8. Seven Little Girls

□ HERE ARE THE TITLES SET #11

1. Stairway to Heaven	6. Stuck On You
2. Green Fields	7. When You Wish Upon a Star
3. Footsteps	8. Mither, Thither and Yon
4. Sixteen Reasons	
5. Cradle of Love	

□ HERE ARE THE TITLES SET #12

1. Alley Oop	5. Tell Laura I Love Her
2. I'm Sorry	6. Josephine
3. Only the Lonely	7. Trouble in Paradise
4. Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini	8. Please Help Me I'm Falling

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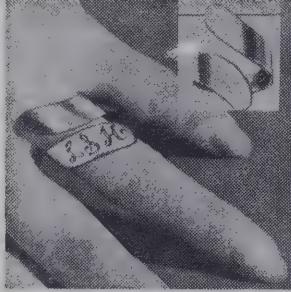
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JERRY LEIBER PHIL SPECTOR
There is a rose in Spanish Harlem
A rare rose up in Spanish Harlem
It is a special one

It's never seen the sun
It only comes up when the moon is on
the run

And all the stars are gleaming
It's growing in the street
Right up thru the concrete
But soft and sweet in the pale moon.

With eyes as black as coal
That look down in my soul
And starts a fire there
And then I lose control
I have to beg your pardon
I'm going to pick that rose
And watch her as she grows in my
garden.

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★ A HUNDRED POUNDS OF CLAY

BOB ELGIN LUTHER DIXON
KAY ROGERS

He took a hundred pounds of clay and
then He said,
"Hey, listen, I'm gonna fix this world
today
Because I know what's missin'"
Then He rolled His big sleeves up
And a brand new world began
He created woman and a lot of lovin'
for man.

With just a hundred pounds of clay
He made my life worth livin'
And I will thank Him ev'ry day
For ev'ry kiss you're givin'
And I thank Him ev'ry night
For the arms that hold me tight
And He did it all
With just a hundred pounds of clay.

Now can't you just see Him walkin'
'round and 'round
Pickin' clay up off the ground
Knowin' just what He should do
To make a living dream like you.

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★ MODEL GIRL

OLLIE JONES LOCKIE EDWARDS JR.
Model girl, model girl, model girl,
model girl

You're my model girl, you're my model
girl

You're my model girl
The only one for me in all the world.

When I saw you walking down the
street
I knew that you and I would have to
meet
I decided right then and there
I had to find a way to make you care
You lit my heart when you said.
"Hello"

And right away I felt the love bug
glow

Wo oh, how lucky I would be
If you felt the same way about me
You're my model girl, you're my model
girl

You're my model girl
The only one for me in all the world.

A model like you, oh yeah
Oh, what we could do
A perfect twenty-two
You're the answer to my dreams come
true

Heaven picked you Miss Universe
The angels brought you right down to
earth
Cupid shot his arrow in our hearts
And gave our love affair a perfect
start.

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★ PONY TIME

D. COVAY J. BERRY
It's Pony Time, giddy-ap
Hey now, everybody
Baby, you just halt
It's Pony Time when you hear this
call
So get with it, don't quit it
Giddy-ap.

Do the Pony with your partner
With a box time
Well anyway you do it
You're gonna look real fine
So get with it, don't quit it
Giddy-ap.

Now you turn to the left when I say
two

You turn to the right when I say halt
Now two, yeah, yeah, little baby
Now halt, yeah, oh, baby
Oo-ee, oh, baby,
Oo-ee, Pony baby
Oo-ee, do it baby
Oo-ee, oh, baby
Oo-ee, oh, baby.

Gonna see little Susie
Who lives next door
She's doin' the Pony
She's takin' the floor
So get with it, don't quit it
Giddy-ap.
(c) Copyright 1961 by Alan K. Music

★ SPARKLIN' EYES

SHIRLEY WOLFE SY SOLOWAY

Don't need the stars that shine above
Your eyes reveal the light of love
Sparklin' eyes, big and bright
Glow with love for me tonight
Sparklin', sparklin' eyes

Just shine for me
When you keep clingin' like a vine
I know that you are mine all mine
Sparklin' eyes keep that gleam
If I'm dreaming, let me dream
Sparklin', sparklin' eyes

Just shine for me
I can't believe it's really true
That anyone would look at me

The way you do
If you would ever leave my heart
My world would simply fall apart
Sparklin' eyes, burning bright
Light the way for love tonight
Sparklin' eyes, filled with flame
Say you'll always feel the same
Sparklin', sparklin' eyes

Just shine for me.
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★ DEDICATED TO THE ONE I LOVE

LOWMAN PAULING RALPH BASS

While I'm away from you, my baby,
I know it's hard for you, my baby,
Because it's hard for me, my baby,
But the darkest hour is just before day
Each night before you go to bed, my
baby,

Whisper a little prayer for me, my
baby,

And then tell all the stars above
That this is dedicated to the one I
love.

Life can never be exactly like we want
it to be
But I can be satisfied just knowing you
love me
But there's one thing I want you to do
especially for me,
And it's something that ev'rybody
needs
Each night before you go to bed, my
baby,

Whisper a little prayer for me, my
baby,

And then tell all the stars above
That this is dedicated to the one I love.
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★ WHAT A PRICE

M. M. MADDUX JACK C. JESSUP

ANTOINE DOMINO

Oh, what a price I had to pay for loving you

I bought a home, a diamond ring I had to give up ev'rything

Oh, what a price I had to pay for loving you

I tried so hard to do what's right But you only wrecked my life

Oh, what a price I had to pay for loving you

I stopped my rambling

I even stopped gambling

I even stopped staying out all night

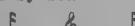
Oh, what a price I had to pay for loving you

You heard my story, I sang my song

So, goodbye, baby, I'm gone

Oh, what a price I had to pay for loving you.

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★ THINK TWICE

JOE SHAPIRO CLYDE OTIS

JIMMY WILLIAMS

Think twice before you answer

Think twice before you say yes

I'm asking you

If you love me true

Because it means my happiness

Take your time, think it over

Think twice then let me know

If you don't feel your love is real

Tell me although you'll hurt me so

Funny how a word can mean everything

That's why I want you to talk to me

To hear you say my name

I'd do anything

Only you can decide

What my future will be

Think twice before you answer

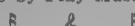
Think twice whatever you do

A love as strong as mine

Can stand the test of time

Think twice of the one who loves you.

Copyright 1960 by Play Music, Inc.



★ JUST FOR OLD TIMES SAKE

HANK HUNTER

JACK KELLER

Although I know you said goodbye to me

I can't help thinkin' how it used to be I guess I'll always be in love with you

I can't forget the things we used to do.

Oh, darlin', just for old times sake

Pretend our love's still new

And say that you're still mine

Just for old times sake.

I know that if once more we share a kiss

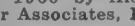
You'll realize that it's a thrill you miss

That old time feelin' deep within your heart

Would make you give our love a brand new start.

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★ WHERE THE BOYS ARE

HOWARD GREENFIELD NEIL SEDAKA

Where the boys are, someone waits for me

A smiling face, a warm embrace

Two arms to hold me tenderly

Where the boys are, waits my destiny

He's walking down some street in town

And I know he's looking there for me

In the crowd of a million people

I'll find my valentine

Then I'll climb to the highest steeple

And tell the world he's mine

'Til he holds me, I wait impatiently

Where the boys are, where the boys are

Where the boys are, someone waits for me.

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★ PONY EXPRESS

FRANK C. SLAY, JR.

BOB CREWE

Pack up your bags, put on your dress Party time on the pony express Sweep the sawdust off-a the floor Spin your spurs till they fly out the door

Saddle up, buttercup, for the pony express

Yes, the pony express, giddy-ap, Giddy-ap, giddy-ap, giddy-ap hi-ho, Silver

Giddy-ap, giddy-ap

Giddy-ap, giddy-ap, hi-ho, Silver

Tonto 'n' Silver 'n' my ole paint

We ain't missin' the pony express

See the pretty little pony tails

When they're swingin', ev'ry male wails

Wail, six chicks that look so fine

Did the pony in a chorus line

So cute, lost my boot on my pony express

Yes, the pony express, giddy-ap

Giddy-ap, giddy-ap, giddy-ap, hi-ho,

Silver

Philadelphia to Boston, Mass.

Salt Lake City to ole El Pass

Pasadena to Portland, Maine

Albuquerque and back again

The pony express will rock on thru

I'll be there, will you be, too.

(c) Copyright 1961 by Conley Music, Inc.



★ EARLY EVERY MORNING (Early Every Evening Too)

CLYDE OTIS

BELFORD HENDRICKS

Early ev'ry morning, early ev'ry

ev'ning, too

Early ev'ry morning, early ev'ry

ev'ning, too

I get so lonesome for you

That I don't know what to do

You told me you would leave me

You told me you would go away

I told you you were lying

And I don't believe a word you said

You told me you would leave me,

I told you you could go

I told you a lie

Because I need you so

Early ev'ry morning, early ev'ry

ev'ning, too

Early ev'ry morning, early ev'ry

ev'ning, too

I get so lonesome for you

That I don't know what to do.

(c) Copyright 1960 by Brenda Music, Inc.



★ DON'T WORRY

MARTY ROBBINS

Don't worry 'bout me, it's all over now

Though I may be blue I'll manage somehow

Love can't be explained, it can't be controlled

One day it's warm, next day it's cold

Don't pity me 'cause I'm feeling blue

Don't be ashamed, it might happen to you

Oh, oh, oh, oh, oh, love, kiss me one

time

Then, oh, love, I'll understand

Don't worry 'bout me.

Sweet, sweet, sweet love, I want you to be

As happy as I when you loved me

I'll never forget you, your sweet

memory

It's all over now, don't worry 'bout me

When one heart tells one heart goodbye

One heart is free, one heart will cry

Oh, oh, oh, oh, oh, sweet sweet baby

Sweet baby, sweet, it's all right

Don't worry 'bout me.

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★ BLUE MOON

LORENZ HART RICHARD RODGERS
Blue moon you saw me standing alone
Without a dream in my heart
Without a love of my own
Blue moon you knew just what I was
there for

You heard me saying a pray'r for
Someone I really could care for
And then there suddenly appeared
before me

The only one my arms will ever hold
I heard somebody whisper "Please
adore me"

And when I looked the moon had turned
to gold

Blue moon now I'm no longer alone
Without a dream in my heart
Without a love of my own.

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★ EBONY EYES

JOHN D. LOUDERMILK
On a weekend pass I wouldn't have had
time

To get home and marry that baby of
mine

So I went to the Chaplain
And he authorized me to send for my
ebony eyes

My ebony eyes was coming to me
From out of the skies on "flight
twelve-o three,"

In an hour or two I would whisper "I
do"

To my beautiful ebony eyes.

The plane was way overdue so I went
inside to the airlines desk
And I said, "Sir, I wonder why flight
1203 is so late."

He said, "Oh, they probably took off
late

Or they may have run into turbulent
weather

And had to alter their course."

I went back outside and I waited at the
gate
And watched the beacon light from the
control tower

As it whipped through the dark ebony
skies
As if it were searching for my ebony
eyes

Then came the announcement over the
loud speaker
"Would those having relatives or
friends on flight number 1203
Please report to the chapel across the
street at once."

Then I felt a burning break deep inside
And I knew the heavenly ebony skies
Had taken my life's most wonderful
prize

My beautiful ebony eyes.
If I ever get to heaven I'll bet
My first angel I'll recognize
She'll smile at me and I know she will
be

My beautiful ebony eyes.
Copyright 1960 by Acuff-Rose Publications



★ SURRENDER

When we kiss my hearts on fire
Burning with a strange desire
And I know each time I kiss you
That your heart's on fire, too
So, my darling, please surrender
All your love so warm and tender
Let me hold you in my arms, dear
While the moon shines bright above
All the stars will tell the story
Of our love and all its glory
Let us take this night of magic
And make it a night of love
Won't you please surrender to me
Your lips, your arms, your heart, dear
Be mine forever; be mine tonight.

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★ BABY SITTIN' BOOGIE

JOHNNY PARKER

My girl baby sits for someone on the
block
Then I come up and join her and we
start to rock
The baby hears the beat and, man,
It is a shock when
He goes (Baby sounds).

A rockin' type of boogie is the kind of
song
That makes the little baby want to sing
along
And though he maybe gets the tune a
little wrong
He goes (baby sounds).

He isn't too young to really feel the
beat
He rocks back and forth in his little
seat
He claps both his hands when he taps
his feet
And sings (baby sounds).

He is a hully bouncing baby boy
You know the record player is his
fav'rite toy
And don't forget, he's ev'rybody's pride
and joy
When he goes (baby sounds).

I know there isn't anyone to take the
bet
That surely he's the youngest teenager
yet
And probably the hippest of the diaper
set
As he goes (baby sounds).

He rolls in his stroller with the radio on
He doesn't go to sleep until the music's
gone
He imitates the singer in the group
With the low down voice, (baby
sounds).

And when it's time to tuck him in his
little bed
With all that music running through his
sleep head
The little feller doesn't say goodnight
Instead, he says, "Goo goo goo goo
boogie all gone."
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Corp.



★ TELL ME

CARL PERKINS

Tell your friends you don't want me
Don't tell no tale
You know I love you, I love you well
And if you're gonna talk, yea, yea, tell me.

Don't tell them what we planned
When I gave you the ring
I wouldn't want them to know
It didn't mean a thing
So if you're gonna talk, honey chile,
tell me

Tell me you want me
I'll wait for your call
You know I love you, baby, most of all
Don't tell them we know that you don't
care
You know I want you, baby, somewhere
If you're gonna talk, yea, yea, tell me.

Don't tell them you want me, don't tell
them no tale

You know I love you, I love you well
So if you want-a talk, yea, yea, tell me
Don't tell them we planned a thing at
all

Don't you keep waitin' for me to call
I wouldn't want them to know that I
love you so

Baby, I told you, told you more and
more

So if you wanna talk, yea, yea, tell me.
So if you wanna talk, yea, yea, tell me
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"I didn't get a fair deal from the Academy Awards," songwriter-singer Neil Sedaka remarked and challenged the sacred Hollywood institution and its method of operation. Neil has started a one-man war on the Academy and what he calls their "archaic and antiquated policies" and thousands of his teenage fans are rallying to join his legion.

Neil wrote the score for the successful MGM film "Where The Boys Are" and his title song of the same name, sung by Connie Francis, is currently in the top ten. Neil says, "My song did as much for the film 'Where The Boys Are' as any song released this year. It also outsold nine of the other ten nominated songs combined, but it wasn't nominated for an Academy Award."

Neil went on to ask, "Do they hold it against me because I am also a rock and roll singer? Is it because I am only twenty years old? What do I have to do to break into the mysterious ranks of the accepted and be considered for a nomination?"

Neil disclosed that the music from "Swiss Family Robinson," while nominated should not have been eligible because only a few bars from the song were played in the movie. He contented that Disney's power in Hollywood swung the nomination and not the actual merits of the song.

This complaint of the young singer-composer is not a new one. Many talented people have severely criticized the Academy for favoritism and discrimination. There can be no doubt that the public's feelings are usually taken into account when awards are voted on but nominations are arrived at only by election of the actors themselves. It would seem likely that a popular adult prejudice against rock 'n' roll might have hampered his chances, along with his age.

It is an established fact, however, that Neil Sedaka is one of America's most talented composers and vocalists and "Where The Boys Are," his latest and greatest effort, was a song desired not by teenagers alone but by discerning adults. It is worthy of merit as any other song we've heard this year.

Neil also announced that thousands of his fans as well as countless others who believed in a fair shake for the nominees are sending letters and telegrams to the Academy asking for a reappraisal of their nomination structure. He also asked that people who were sympathetic with his beliefs write the Academy stating their views.

Neil summarized his situation by stating, "I am not doing this for my own personal gain. It is already too late for anything to be done about 'Where The Boys Are' receiving a nomination. However, I hope that my efforts will offer other songwriters the opportunity of receiving the fair shake which I did not receive."

Is Hollywood Anti-Rock & Roll? NEIL SEDAKA Sounds Off





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The scene: A secluded corner of a college library in Hartford, Connecticut.

The time: Winter — 1959.

Two young electronics students sat half-heartedly studying for an exam.

"Funny" said one, breaking the gloomy silence, "how that quiet guy in the back row always racks up on these exams."

"Yeah," replied the other, "but what really gets me is that all he seems to do during lectures is write songs. I'm not kidding — I've watched him. He writes the words, then fingers the melody on his desk and puts crazy symbols under the words. Sometimes he gets so involved that I see him still sitting there when everyone leaves!"

"Infuriating, isn't it?" said the first one. "We take notes like crazy, and he walks off at the top of the curve!"

Little did they know, but buried behind a bookcase, and within full earshot of their conversation, sat 17-year-old Gene Pitney, the "quiet kid in the back row." His eyes darted back to the physics book and reams of paper scattered before him. Scribbled on the top of a pad were the words to a song he had written during one of last week's lectures. It was titled "My Blue Heartaches." He looked at it for a moment, then crossed out "My" and softly began humming the tune.

When the loud speaker announced that the library was closing, Gene was deeply engrossed in another tune. The physics book was yet unread as he gathered his material and went to his car.

"Another wasted evening," he thought. "Now I'll have to stay up the rest of the night to catch up."

He dropped the books on the front seat of his car and started the motor. While the car was heating up, he switched on the overhead light and picked up his book. Although he occasionally didn't pay attention in class,



THE QUIET ONE

Gene was a diligent student, and would be well prepared when he showed up to take the physics exam the following morning.

Marking his place in the book was a sheet with the words to another song he had experimented with. An interesting up-beat version of something that would probably be a very nice ballad. But Gene never liked conventional music . . . or conventional anything for that matter.

Gene looked at the sheet for a few long minutes . . . and then once again asked himself the question that had been going over and over in his mind since he first entered high school. ("Do I really want this? Am I good enough to take on music for my life's career?")

He fingered the pages of his physics book and scanned the topics he loved and understood so well. "I know I can be a success in this," he thought. But then he thought of his music, and it overshadowed all. He thought of his parents . . . and their desire for him to become a secure, established businessman . . . or doctor . . . or in electronics, the field he had chosen. He was torn between the two . . . and nothing was being resolved.

It wasn't too long after, that Gene Pitney finally decided to abandon his electronics plans and devote all his energies to his true love, music.

Although he graduated from Rockville High with top honors, and had continued his high scholastic record at Ward's Electronics School, a branch of Hillyer College in Hartford, his school memories are far from scholastic ones.

Gene's most memorable high school moments were when he toured as soloist with the Rockville High Choir and Glee Club. "I used to carry the 1st and 2nd Tenor sections," Gene recalls, "but then would jump down to first bass or wherever the conductor needed me to

(Continued on Page 30)

★ LING TING TONG

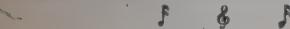
MABEL GODWIN

I went to Chinatown
 'Way back in old Hong Kong
 To get some Egg Foo Yung
 And then I heard a gong.

Ling ting tong tried to sing that song
 Called Tie-ess-a mo-cum boo-die-ay,
 Tie-ess-a mo-cum boo.
 Ling ting tong, he would never be
 wrong.
 Go on and sing your song, a-ling ting
 tong.

And as I looked around
 The lights were going down
 And this is what I found
 A back in Chinatown.

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★ UH HUH

PAUL ANKA

Uh huh, I love you so
 Uh huh, I won't let go
 Uh huh, you feel so good
 Just like I thought you would.

Uh huh uh, I'm insane
 You're like a hurricane
 Uh huh, I feel so fine
 Like I've been drinking too much wine.

Ev'ry night I'm a-gonna write a story
 Ev'ry night I'm gonna sing a song
 Ev'ry night I'll tell you that I'm sorry
 If I ever, ever do you wrong.

Uh huh, I love you so
 Come on and don't let go
 Don't you know you look good
 Just like I thought you would.

Uh huh, huh uh huh
 Oh yeah, oh yeah, oh yeah
 Come on, come on, come on
 Oh yeah, oh yeah, oh yeah.

Every night I'm a-gonna write a story
 Ev'ry night I'm gonna sing a song
 Ev'ry night I'll tell you that I'm sorry
 If I ever, ever do you wrong.

(c) Copyright 1960 by Spanga Music Corp.

★ SO LONG, JOHNNY,
SO LONG

TOMMY BOYLES LEE MARTIN

The paper boy brought the evening news
 And the very first line that I read
 Brought shock and sadness to me
 It said Johnny Horton was dead.

He was my singing idol
 Sang the "Battle Of New Orleans"
 To be an entertainer like Johnny
 Was one of my fondest dreams.

He sang "Springtime In Alaska"
 In a country style so fine
 "The Sinking Of The Bismarck"
 And a song called "Whispering Pines."

He was on his way to Shreveport
 When the two-car collision occurred
 And we lost as great a country star
 As the world has ever heard.

So long, Johnny, so long (So long)
 To hillbilly heaven you've gone (He's gone)
 To be with Hank Williams and his friends up there

But we'll never forget your song (so long).

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★ FELL IN LOVE ON MONDAY

ANTOINE DOMINO

Yes, I fell in love last Monday
 With the girl I met last Sunday
 Yes, I held her hand, tears fell like rain

From the girl I met last Sunday
 Her hands were soft as cotton
 Her face could never be forgotten
 That's how I know, I love her so
 Yes, the girl I met last Sunday
 Her eyes were bright as the moonlight
 Her lips were cherry red
 I know that I love her
 And the sweet little things she said
 Yes, I fell in love last Monday
 With the girl I met last Sunday
 Now we're doin' fine, she's mine all mine

Yes, the girl I met last Sunday.
 Copyright 1961 by Travis Music, Inc.



★ WALK WITH ME BABY

MARIJOHN WILKIN WAYNE P. WALKER

I don't want no one but you
 Walk with me, baby
 Make me know your love is true
 Walk with me, baby
 I don't want no other love but your love

Baby, won't you walk along with me.

Your lips were meant for me to kiss
 Walk with me, baby
 Fill my heart with happiness
 Walk with me, baby
 I don't want no other love but your love
 Baby, won't you walk along with me.

We'll watch other couples call it a day
 But if you'll walk along with me
 We'll go all the way.

In your satin and white lace
 Walk with me, baby
 Don't let no one take my place
 Walk with me, baby
 I don't want no other love but your love

Baby, won't you walk along with me.
 (c) Copyright 1960 by Cedarwood Publishing Co., Inc.



★ WHERE ARE YOU

BONNIE FUSSELL LUKE THOMPSON

Where, where are you my love
 Where, where are you
 Just when I need you so
 Why'd you have to go.

I tried to ask myself
 What did I do
 To make you leave me here
 Leave me looking for you.

I searched in the country
 I searched in the town
 I searched in the city
 Turned it upside down.

But no matter where I went
 And who I asked, or what I saw
 They'd always tell me
 The same heart-breakin' thing.

They'd either say they didn't know you
 Never heard of your name
 Or they'd tell me I was crazy, baby
 Lovesick, insane.

Is this my destiny
 To live alone
 To cry myself to sleep
 By a silent telephone.
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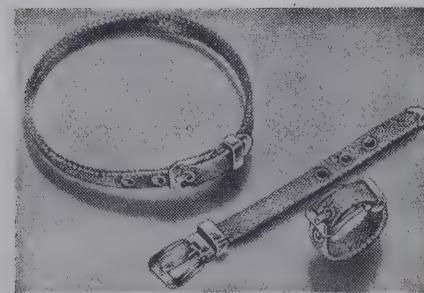
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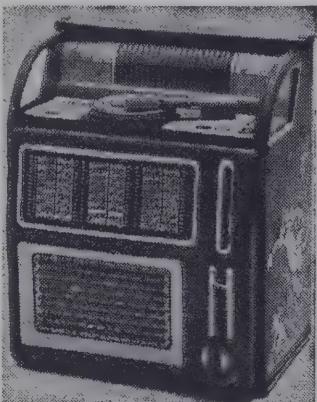


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★ WHAT'D I SAY (Part II)

RAY CHARLES

Oh, one more time (yes, one more time)
Tell me one more time (yes, one more time)
Tell me one more time (yes, one more time)
Tell me one more time (yes, one more time)
Tell me one more time (yes, one more time).

Make it feel so good (make it feel so good)

Make it feel so good (make it feel so good)

Make it feel so good (make it feel so good)

Make it feel so good (make it feel so good)

Make it feel so good (make it feel so good)

Make it feel so good (make it feel so good)

Baby, it's all right (baby, it's all right)
Baby, it's all right (baby, it's all right).

Baby, shake that thing (baby, shake that thing)

Make it feel all right (make it feel all right)

Make it feel all right (make it feel all right)

Make it feel all right (make it feel all right)

Make it feel all right (make it feel all right)

Make it feel all right (make it feel all right)

Make it feel all right (make it feel all right)

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★ WHAT'D I SAY (Part I)

RAY CHARLES

Hey mama, you treat me wrong
Come and love me, baby all night long
All right, hey, hey, all right
When you see me in misery
Come on, baby, sit at my feet
Yeah, hey hey, all right
Well tell me what'd I say
Tell me what'd I say right now
Tell me what'd I say
Tell me what'd I say right now
Tell me what'd I say
Well I wanna know.

See the girl with the diamond ring
She knows how to shake that thing
All right, hey, hey

See the girl with the red dress on
She can do the Birdland all night long
Tell your mama, tell your pa
I'm gonna send you back to Arkansas
Oh, yes, mama, if you do right
If you do right

Hey, wait a minute . . . hold it.

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It is the year 1961, and our music world is a mass of confusion. So many of our teenagers today have the desire to be singers, and yet they don't realize that it isn't a candy-sweet business. When you hear the final waxing of a record, which you buy in a store, it is a smooth sounding disk. But what most of us don't know is that it wasn't easy to get. Once that first record makes the scene and becomes a hit, the work isn't over. Now, the real labor begins — trying to get that second record off the ground. As our Carla Thomas says, "It's The Second Song That Counts."

Carla Thomas was born in Memphis, Tennessee, 18 years ago. At eight years of age she got her introduction into the music business, singing with the "Teen Towers" on radio Station WDIA in Memphis, Tennessee. Carla's dad was a popular deejay and musician in the Memphis area and throughout the mid-south. He enjoyed his little daughter's company, and many times he would bring her along when he made his appearances. Little Carla was always starry-eyed at the things she would see around her. It was at this time, she started dreaming of someday making her own records.

At the beginning of this year, Carla decided it was high time she made that record she always dreamed of cutting. Once she began, Carla knew that there was more to making a hit record than meets the eye. Carla cut the record "Gee Whiz" and after listening to the demo, she figured now was the right time to put it out.

Carla Thomas was off the ground — her song climbed the charts first slowly and then like a bullet took off and hit the top. Our girl had made it — her first record was made — she was on her way, but Carla's worries have just begun. She knows that if her second record doesn't make it, she'll have to start over again. Will she give up? Of course, not! When you have a goal to reach, nothing gets in your way, not even the big, big obstacle of competition. If a singer like Carla can't make a second smash, who else can!

Carla is a girl with great ambition. Not only does she wish to be a pop singer, but also is attending Tennessee A&I University where she is a freshman. We may wonder how does a girl like Carla find the time to socialize, like any other eighteen-year-old. This is one thing Carla does not worry about. Doing just what she does — cutting records which make the top — and studying hard for the future is time consuming.

Carla appeared on American Bandstand in the Pittsburgh and Philadelphia area, where she was well-received by the bandstanders. Also, on the agenda was her big appearance at the Brooklyn Paramount where she was on the billing with Jackie Wilson and Johnny Mathis.

We all know Carla Thomas is here to stay, and if "It's The Second Song That Counts," she will have that second hit, which will be even bigger than her "Gee Whiz" smash. Yes, readers, you will see CARLA THOMAS' name on the pop lists once again, again, and again.

CARLA THOMAS

IT'S THE SECOND SONG THAT COUNTS

ONE HIT DOESN'T MAKE A STAR — BUT IT SURE HELPS....



Tables turn — Carla used to buy records, now she makes 'em



With the tom-toms, our gal's a natural

Versatile Miss "T" can cut those cappers on the "ivories"



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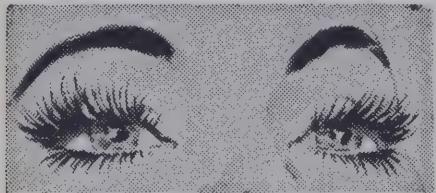
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★ LITTLE MAMA

CARMEN TAYLOR WILLIS CARROLL
AHMET ERTEGUN JERRY WEXLER
Little mama, I took your lovin'
But I wasn't true to you
Little mama, I took your lovin'
But I wasn't true to you
Now you're leavin', little mama
Can't blame you if you do.

Little mama, I lied, lied all along
Little mama, I lied, lied all along
Played around, little mama
Yes, and I did you mighty wrong.

Little mama, I told your good friends
Told your sister Mary, too
Little mama, I told your good friends
Told your sister Mary, too
That all I ever wanted
Was to get your gold from you.

Sorry, sorry to my heart
Little mama, I'm sorry, sorry to my
heart
I had the best intentions
Baby, right from the start.

Little mama, I'm gonna miss you
When you put me on the shelf
Little mama, I'm gonna miss you
When you put me on the shelf
Ain't nothing I can tell you
You didn't find out yourself.

Little mama, I love you
Little mama, I love you
Little mama, I love you
Little mama, I miss you
Little mama, I don't want nobody but
you.
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Pub. Co., Inc.

♪ ♪ ♪

★ WHIP-POOR-WILL

MARIJOHN WILKIN
Lonely, lonely little whip-poor-will
Sing your love song on my window sill
Cry your heart out to the stars above
Tell them how we lost our love.

Lonely little whip-poor-will
Sittin' on my window sill
Got no one to sing your love song to
Your love must have flown away
Like my own did yesterday
Whip-poor-will, I'm lonely as you.

I have often heard folks say
Birds of a feather find a way
They can keep each other company
Guess that's why you came my way
Lonely bird, don't fly away
Stay and sing your love song for me.
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♪ ♪ ♪

★ THE PIG-LATIN SONG

JOHN D. LOUDERMILK
Two little piggies go-walkin',
Two little piggies go walkin',
Down the lane hand in hand each day
The he piggie steals a kiss from her
And then starts to whisper
And this is what the little piggies say.

I-ya, I-ya ov-la, I-ya ov-la oo-ya
Ith-wa all my heart
I-ya ov-la oo-ya ith-wa all my heart
Darling, please tell me that we'll
never, never part.

If you're not hip, or if you don't
understand
They're saying "I love you" in
P-I-G L-A-T-I-N, oh yeah.

I-ya, I-ya ov-la, I-ya ov-la oo-ya
Ith-wa all my heart
I-ya ov-la oo-ya ith-wa all my heart
Darling, please tell me that we'll never,
never part.

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★ PICK OF THE WEEK

ADDY BARON BERNICE ROSS
My pick of the week is the girl with the
most

She's in my top ten and I'm hoping to
boast that
In time she'll be mine, my pick of the
week

My pick of the week is the girl
Who can make the head of the list
If she gives me a break, I can soon be
in tune

With my pick of the week
She's got a kookie personality
I like her style and poise
I'd love to be the one she kisses
goodnight

But so would all the other boys
My pick of the week is climbing the
chart

To the number one spot right here in my
heart

And if I have my way, she will stay
right there at the peak
'Cause I long to belong to the girl
Who's my pick of the week.

Copyright 1961 by Trinity Music, Inc.

♪ ♪ ♪

★ THE ROCKIN' ROSE OF TEXAS

DICK JACOBS HENRY JEROME
She's the rockin' Rose of Texas
And she said that she loved me
If I can only find her
We'll make dancin' history
'Cause she does the Slop the greatest,
And her Chicken is the end
If we ever got together,
We'd start a dancin' trend.

She's the flower of the dance floor,
And she's right pretty too
Her eyes are bright as diamonds,
They sparkle like the dew
You may talk about your Peggy Sue
And sing of Jenny Lee,
But the rockin' Rose of Texas
Is the one I'm gonna see.

Well, that rockin' Rose of Texas
Is just too much for me
And when she starts in twistin'
That's somethin' you should see
Now you know I gotta find her,
She's got me in a whirl
I know that she still loves me
And will be my steady girl.
(c) Copyright 1961 by Northern Music Corp.

♪ ♪ ♪

★ GIVE ME BACK MY HEART

PAUL ANKA
Now that all is over
And you've found somebody new
There is just one favor
I must ask of you
Just this once, be good to me
Before the teardrops start
I beg of you my darling
Just give me back my heart.

Give me back my heart, my love
It's the only one I own
Without it deep inside of me
I am lost and all alone
I understand just how you feel
And why we had to part
So understand me, like I do you
And give me back my heart.

I remember how we loved
And all the plans we made
And like the evening sunset
All our dreams must fade
I remember, oh, so well
It seems like yesterday
But now that all is over
There is something I must say.
(c) Copyright 1960 by Spaska Music Corp.



The BLONDE BOMBSHELL

JoAnn Campbell



Lucky guy, dating cute Jo Ann Campbell

The bubbly effervescence generated by lovely little Jo Ann Campbell is quite apparent on her records, particularly her recent hits "Kookie Little Paradise" and "Puka Puka Pants," but this is mere frosting compared to the vitality this 5 foot, 100 pound, blue-eyed blonde exudes when you see her perform in person, or just talk to her for that matter. Jo Ann's soft Southern accent (born in Jacksonville, Florida) belies the "big city" girl beneath the magnolia scented tones. This is dynamite with a trim figure. The 21-year-old singing star is a happy, vivacious, but strong willed, and determined young woman. It comes out in her every mannerism, gesture and statement. Jo Ann Campbell knows what she wants out of life and a career and meets every challenge, be it professional or personal, on a head-on basis.

Jo Ann's parents, James and Doris Campbell, were and still are the exception to the rule in that they are glad their daughter is in show business. They knew Jo Ann had talent and moved from Florida to New York City just so she would have more of an opportunity to prove herself. The move eventually led to Jo Ann's present status as a "real comer," a situation that would never have materialized had she not left the Citrus State. It was in New York that Jo Ann received her first genuine break in show business.

While attending the Lodge Professional High School in Manhattan, she auditioned for Alan Freed who was to present a stage show at the Brooklyn Paramount Theatre. The audition was vastly successful and she appeared with Freed and his rhythm and blues performers. Her billing was minute, but not the reaction she received from the audiences. It was sensational — whistles, cheers, stomps — in short, mild pandemonium. The inevitable followed — tours, television guest appearances, and night clubs. Jo Ann recorded several songs for a small label, but in the jargon of the trade, nothing happened. Then she was brought to the attention of ABC-Paramount records. They quickly signed her to a contract and her first release for them, "Kookie Little Paradise," instantly made the charts and she is now in great demand as a "hot recording item." To say that Jo Ann will make it big in show business is only to listen to her attitudes on life, people, and the entertainment field.

Jo Ann Campbell is a wide-eyed girl with no wide-eyed illusions about the tough and competitive business she's in. She demands a lot from herself, constant hours of rehearsal and such, and seeks perfection in everything she does. She admits to a failing in that she asks this to a great degree from friends and associates. Jo Ann has no tolerance with phonies and insincere people, but is frank to admit that though popularly accepted, she does not believe show business contains a greater proportion of phonies than any other enterprise.

When asked to describe herself in her own words, she is quick to ask which side "The good side or the bad side?" As to her good side, she feels that she is sensitive to a point of distraction to other people's feelings, gregarious, possessed of a good sense of humor, and ambitious for the welfare of those she loves — her parents, her "granddaddy," and close friends.

Her 'bad side, or traits, she feels, are that she is often times too bossy or quick to assume command of a situation. (Her appearance makes this a difficult image to conjure.) She is not too happy over her lack of immediate plans to settle down, but she feels there is plenty of time for that later on when she is more secure in what she wants out of life. She's not overly enthusiastic about her too-quick-to-trust-someone attitudes but she is astute enough to see through a situation and solve it with haste. One thing Jo Ann Campbell will never be accused of is lack of honesty with herself.

Jo Ann's idea of a marvelous evening is to double date with people she likes, feels at ease with, and with whom she has common interests. She does not enjoy the night club route and rarely, if ever, goes to one except to appear in person as a performer. She enjoys bowling and baseball batting ranges and loves long automobile rides into the country with the radio playing the music of her favorite vocalists.

Long a devotee of such stars as Jennifer Jones and Katherine Hepburn, Jo Ann's greatest ambition is to become a movie star. She candidly admits that if there were no chance of her ever entering film work she might seriously consider giving up show business. She is studying acting — serious acting — because she wants to become a successful movie star and there is every reason to believe she will. She wanted to be a drum majorette in Junior High School in Jacksonville and she became one. Possessed of an innate dancing talent, she attended school, worked incessantly and became a professional dancer, working clubs in an act called "The Haydens." Jo Ann watched singers on television, at stage fairs, at stage shows, and in night clubs with the scrutiny of a scholar because she wanted to become a fine singer. Jo Ann Campbell made it as a singer. All this is in preparation for what she wants more than anything else in the world — the silver screen. The old adage about "those that reaches for gets" is certainly an applicable one here. Jo-Ann Campbell is working toward that goal and she will achieve her aim. Talent, looks, and hard work always have paid off.

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EXTRA INNER PANEL KEEPS LACES FROM SKIN

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LOOK MANY INCHES THINNER

There is nothing as adjustable as a laced front belt and Abdo-Slim has been the favorite of thousands who will wear nothing else.

It's so easy to take in your front bulge and have a real flat front with Abdo-Slim. But when you want relaxed comfort just loosen the laces and feel easy and free.

LACES ARE HIDDEN

Only Abdo-Slim has the extra fly front feature which completely hides the laces so that they can't be seen even through the sheerest dresses.

TWO STYLES

Open front Abdo-Slim comes in two styles regular or panty brief — the latter with a detachable crotch piece. Try either style and see how it improves your appearance.

ONLY 3.98

for waist sizes 22-37

waist 38 and up extra crotches 4.98
for panty 50¢

Abdo-Slim as you wear it. Note how the fly front completely hides the laces.

MAIL FOR 10 DAY FREE TRIAL

WARD GREEN CO., Dept. A-446
43 West 61st St., New York 23, N.Y.

Gentlemen: I have checked my selection, send for 10 days FREE trial, I must be 100% satisfied or get a full refund of the purchase price.

Abdo-Slim (Regular) Abdo-Slim (Panty)

Send _____ extra crotches for panty (50¢ ea.)

My waist is _____ inches.

I enclose \$_____ Send it prepaid.

Send C.O.D., I'll pay postman plus charges.

Name _____

Address _____

City _____ Zone _____ State _____

IN THE SPOTLIGHT

LINDA SCOTT

To anyone in the know as far as the music business is concerned, the answer to the big question, "Who's potentially the finest female vocalist today?" — the answer would be absolutely simple: Linda Scott. Her very first release on the Canadian-American label, "I've Told Every Little Star," a thirty-year-old standard written by the great Jerome Kern, made into a smash rock 'n' roll hit is sweeping every popularity poll in the nation — and is also showing signs of becoming an international hit.

Linda's success secret is equally simple, she has talent and a wonderful "ear," unlike many other teen age vocalists of today. Her style is a natural one with one definite exception. Linda has perfected what some experts call — "an emotional voice." In other words this lovely lass, singing with natural sincerity and feeling can read the lyric to a song with a "home grown sob" in her voice."

How well we remember just about three months ago — your editor "bumped" into the president of Canadian-American Records, Mr. Neil Gallagan — and right then and there Neil said, "You can quote me, Sam, C-A has an out an' out smash. We've got a little gal named Linda Scott who waxed a

hit for us last night." Naturally being the sync I am, I asked, how do you know it's a hit. He retorted, "I feel it." If you know Neil as we do and of his marvelous reputation as a "hit maker" and "hit picker" — this was ample reason for me to acknowledge the fact that Linda Scott had a hit. Sure enough within the short time of three weeks, there on the hit lists was Miss Scott and her version of "I've Told Every Little Star."

What next for this pert Miss just out of high school? She is currently on an extensive personal appearance tour which will cover more than eighteen states. She is also preparing a new act which we understand will be fantastic. Her new record release is about to be cut as well as a tremendous album.

There may be many of you chicks and chucks along H.P.'s party line who would like to correspond with Linda. The best advice we can give you is to write at her recording address. You must realize that she won't be able to answer each and ev'ry card and letter, but we know she will answer as many as possible. Her address is: LINDA SCOTT, CANADIAN-AMERICAN RECORDS, 150 WEST 55TH STREET, NEW YORK, NEW YORK. Get busy writing!

★ TOO HIGH CLASS

BONNIE FUSSELL LUKE THOMPSON
 Baby, baby, baby, you're too high class
 for me
 Baby, baby, baby, you're too high class
 for me
 Oh, yes, if you want me to call you
 dear
 Get off your high horse and come down
 here.

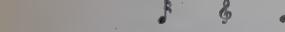
Because baby, baby, baby,
 You're too high class for me
 You said your love was true
 And would ever be
 But since you went to college
 Got yourself a degree
 You been tryin'
 To put yourself above me.

Oh, baby, baby, baby
 You think you're way too cool
 Flirtin' with all the big wheels
 Playin' me for a fool.

Oh, yes, if you think you're gettin' by
 with this
 You better find yourself some new lips
 to kiss
 'Cause, baby, baby, baby, you're too
 high class for me.

You used to like the movies and the
 record hops
 When it came to boppin', honey, you
 were tops
 You used to make the figures in your
 cool blue jeans
 But now you're wearin' sable and mink.

Yes, my little girl, you're too high
 class for me
 Baby, baby, baby, you're too high class
 for me
 Oh, yes, now I know nothin' 'bout the
 modern arts
 But I know a thousand ways to thrill
 your heart
 So, baby, baby, baby, you better come
 back to me.
 (c) Copyright 1961 by Chicory Music, Inc.



★ HOW COME

WALDENSE HALL RUTH HUDSON
 OTIS BLACKWELL
 How come, how come, oh
 How come, how come, oh.

I remember when you kissed me
 I used to hit the floor
 Well, now, oh, baby, when you kiss me
 I don't hit the floor no more
 How come (how come)
 Tell me how come (how come)
 Baby, I don't hit that floor no more,
 how come.

I remember when you held me
 I used to burn like fire
 But, now, oh, baby, when I hold you
 I don't get that burning desire
 Tell me how come (how come)
 Baby, there's no fire and no desire,
 how come.

What can the matter be?
 Why should it be this way
 Is there something wrong with me?
 Please don't be ashamed to say.

Well, I remember when you answered
 My every beck and call
 But, now, oh baby, when I want you
 You don't hear my call at all
 Tell me how come (how come)
 Baby, you don't hear my call at all,
 how come.
 (c) Copyright 1961 by Shalimar Music Corp.

JUNE, 1961

★ HAVIN' FUN

DOC POMUS MORT SHUMAN
 Life is so strange with its up and
 down
 And today's hero may be tomorrow's
 clown.
 Friends keep a tellin' me
 That I'm a fool to be, in love
 While you're just havin' fun
 I spend each lonely night
 Longing to hold you tight
 Morning finds me crying to the sun
 But I'll find somebody new
 And I'll get over you
 Then my broken heart will hurt no
 more
 Someday you'll realize
 I wa the one
 And you'll be cryin'
 While I'm havin' fun.
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 Sole Selling Agent, Hill & Range Songs, Inc.

★ I'M JUST A FOOL
ANYWAY

PAUL ANKA
 You say I'm just not your type of guy
 Oh, you say we just don't see eye to
 eye
 Oh, it worries me, me want to say
 Oh, I'm just a fool anyway
 Well, I may not be a handsome guy
 With starlight and moonbeams shining
 in my eyes
 But I've got a heart that's true day by
 day
 Oh, I'm just a fool anyway
 Ev'ry night I cry out your name
 How long must I cry out in vain,
 (Oh, I'm lonely)
 Walkin' and a-talkin' all on my own
 I'm like a helpless baby that has never
 had a home
 If you return I'll never have to say
 That I'm just a fool anyway.
 (c) Copyright 1961 by Spanga Music Corp.



★ BANNED IN BOSTON

CLINT BALLARD, JR. FRED TOBIAS
 My baby's got such a wild, wild walk
 Such a crazy little wiggle and swing
 When she takes a stroll, drivers lose
 control

It's become such a dangerous thing
 That she's banned in Boston
 Condemned in Cleveland and banished
 from Baltimore
 She is now taboo in Philly and St.
 Lou

And Chicago doesn't dig her any more.

She sets a fire burning in me
 Like no other girl that I've met
 And when she holds me tight
 And we kiss goodnight
 I'm telling you the thoughts I get
 Would sure be banned in Boston
 Condemned in Cleveland and banished
 from Baltimore
 They would be taboo Philly and St.
 Lou

And Chicago wouldn't dig me any more.

Hey, all the girls are jealous of her
 'Cause their fellas don't pay them no
 mind

Oh, oh, they turn so green
 When she makes that scene
 They had a petition signed
 To have her banned in Boston
 Condemned in Cleveland and banished
 from Baltimore
 She is now taboo in Philly and St.
 Lou
 And Chicago doesn't dig her any
 more.
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403 Market St., Newark, New Jersey



★ AIN'T THAT JUST LIKE A WOMAN

CLAUDE DEMETRIUS FLEECIE MOORE

(There was) Adam Happy as a man could be Till Eve started him messin' With that apple tree Ain't that just like a woman Ain't that just like a woman Ain't that just like a woman They'll do it ev'ry time.

Samson thought Delilah was on the square Till one night she clipped him for all his hair Ain't that just like a woman Ain't that just like a woman Ain't that just like a woman They'll do it ev'ry time.

Lot took his wife down to the corner for a malted She wouldn't mind her business Boy, did she get salted Ain't that just like a woman Ain't that just like a woman Ain't that just like a woman They'll do it ev'ry time.

Marie Antoinette met some hungry cats at the gate They were cryin' for bread She said, "Let 'em eat cake" Ain't that just like a woman Ain't that just like a woman Ain't that just like a woman They'll do it ev'ry time.

You can buy a woman clothes And give her money on the side No matter what you do They ain't never satisfied Ain't that just like a woman Ain't that just like a woman Ain't that just like a woman They'll do it ev'ry time.

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★ BETTY JEAN

GARY PAXTON

Well, I went and ripped it up with-a short, fat Fanny And even had a young love with-a gal named Nancy I just had a hop-a with-a Peggy Sue But now, Betty Jean, I want to bop with you.

Betty Jean, you're real keen Tonight at the hop we'll do the chicken, bop and stroll Come on, Betty Jean, I wanna rock 'n' roll. I'm gonna give up my strolls with-a long tall Sally Even quit kissin' Dinah out in the alley.

(c) Copyright by Trinity Music, Inc.

★ ALONG CAME JOE

HAL DAVID BURT BACHARACH

Just when things were going fine Along came Joe Just when you were almost mine Along came Joe You smiled at him He smiled at you And all at once my world fell thru.

There were raindrops over head Where stars once shined Not a single thing I said could change your mind

Along came Joe along came Joe And stole your love from me.

(c) Copyright 1961 by Sequence Music, Inc.

★ DOG HOUSE

DAVE BARTHOLOMEW

R. C. GUIDRY

You sit and watch T.V. all day long My supper's never ready when I get home I don't know what you're doin' Better start improvin' Gonna find yourself in the dog house tonight.

You talk too much 'til your throat gets sore

You never wash the dishes and my clothes no more

You ain't crazy, you're just lazy I've never seen a girl like you I must have been completely out of my mind

When I told the preacher "I do" You write to your mother ev'ry day But she only lives 'bout a block away I don't know what you're doin' Better start improvin' Gonna find yourself in the dog house tonight.

Copyright 1961 by Travis Music, Inc.



★ I'VE GOT A DATE (With Frankie)

HAMISH MENZIES

They say I'm not ready

To start going steady

But there's one romance they can't stop

'Cause, I've got-a date with Frankie tonight At the record shop.

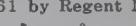
They've told me no dating But I'm tired of waiting

'Cause, I've got-a date with Frankie tonight At the record shop.

He'll sing to me and bring to me A love that I've never known And if I buy his records I can get to take him home.

I'm too old for toys And I'm too young for boys But I've gone too far now to stop 'Cause, I've got-a date with Frankie tonight At the record shop.

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★ THE GREAT SNOW MAN

JOHN D. LOUDERMILK

A few years ago there lived a lover By the name of Jimmy Jones Who really snowed the girls and left them cold And gained the title of the great snow man.

Now, Jimmy Jones was the snow man's name He put all the other local lovers to shame He had good looks and a big fine car And went around breaking all the girlie's hearts.

Until one day the great snow man found Linda Lou who started melting him down He bought a ring and they set the day And the great snow man started melting away. I remember the day

When the snow melted away And the great snow man was wed He said, "Yes, I do" And little Linda said it too And the great snow man was wed. Copyright 1961 by Acuff-Rose Publications

★ LOOK IN ANY WINDOW

PAUL ANKA
The lights are low in the city
The streets they are dark and bare
I walk alone in the city
Doesn't anybody care?

My heart is sad and lonely
Is it because I'm so shy
If you know how it feels to be lonely
Then you'll know why I cry.

Oh, just to know someone's caring
Would take these tears from my eyes
For love, I get so daring
And like a clown I wear a disguise.

I look in any window
I walk by any door
To see if someone will love me
Love me forever more.
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★ EMULSIFIED

REX GARVIN
My baby is a real gone chick
When she calls me I run to her quick
When my baby holds me tight
Don't you know I get "emulsified,"
Going crazy 'cause I lover her so
Never, ever will I let her go
Equeeze me and hold me tight
Don't you know I get "emulsified"
I really go for you baby.
Tell the world I do
Please, please, baby
I don't want nobody but you
Come back, baby, give me one more
chance
I want to make up a romance
Kiss me, and hold me tight
Don't you know I get "emulsified"
"Emulsified."
(c) Copyright 1961 by Regent Music



★ THUMBIN' A RIDE

JERRY LIEBER MIKE STOLLER
I had myself a day job pumpin' gasoline
A dollar a day is all it paid
And I just can't make that scene.

That's why I'm thumin' a ride
Thumin' a ride
Thumin' a ride on the road.

If I could find some money
I'd straighten out right quick
But ev'rytime I get a dime
I spend it on some chick.

I'm walkin' down the highway
Sweatin' like salt pork
I'm puttin' down this country town
'Cause my soul's up in New York.
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Pub. Co., Inc.



★ MUSIC AND FIRE

OTIS BLACKWELL
When you hold me, it starts me shaking
I know it's love, there's no mistaking
That's why I can't help feeling
That burning desire
To stay in your arms where I hear
music and feel fire
When you kiss me my heart beats
faster
To the tune of a love song
That says you're the master
And so I can't help feeling that
burning desire
To kiss your sweet lips
'Cause I hear music and feel fire
Oh, you say you love me, baby
Honey, I'm telling you that I don't
doubt it
Do you mind, honey,
If your daddy stands up and sings about
it?
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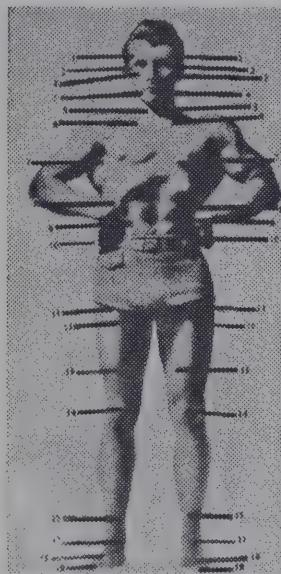
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slims waist shapes legs

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GENE PITNEY THE QUIET ONE

(CONTINUED
FROM PAGE 20)

fill in." Gene has a three and one half octave vocal range.

His musical experience also covers a wide range. "I love all kinds of music — from classical to spiritual to calypso to rock 'n' roll." He formed a band in Rockville, and often performed with them on the local radio station. Weekends he attended the rock 'n' roll shows at the State Theatre in Hartford. "I can't remember ever missing one performance . . . they were great!"

But Gene's greatest thrill came when he sang with the Rockville High Choir at a Christmas Benefit at the Bushnell Memorial in Hartford, under the directorship of Fritz Mahler of the Hartford Symphony Orchestra. "I'll never forget it . . . we did the Hallelujah Chorus from 'The Messiah.' I was so impressed. The music was magnificent."

After leaving electronics school, Gene concentrated on his music career with the earnestness that he put into studying for every exam he took, and with comparable success. Soon he was hearing his songs on practically every radio station he turned on. Steve Lawrence recorded a tender version of Gene's "Tears From Heaven." June Valli was belting out "Lookin' At The World," Billy Bland's recording of "Harmony" met with success, and there were many others . . . "Tomorrow Is A Comin'" sung by Clyde McPhatter, "Twenty-Two Days" and "Today's Teardrops," both recorded by Roy Orbison . . . and the tune Gene had been working on that memorable evening in the library, "Blue Heartaches" was being crooned by Tommy Edwards across the nation.

In all terms of the word, Gene Pitney was well on his way to success . . . as a composer!

★ YOUNG AND LONELY

RICHARD MULLAN HAMISH MENZIES

To be young and lonely
It seems so unfair
To be young and lonely
In a world that doesn't care.
A world where they don't realize
We're not children any more
A little understanding
That's all we're asking for.
To be young and lonely
I know what it means
To be young and lonely
But I still have my dreams.
They can't stop me from dreaming
And if my dreams come true
I know I'll find someone
Who's young and lonely, too.

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★ SO WRONG

CARL PERKINS
I've been so wrong, oh yes, I was so
wrong

Why didn't I realize I was wrong
I was so wrong, now I sing a blue, blue
song

I wasn't right, I was wrong
Well, I never knew that I could love you
Darling, oh so much
But now in my solitude

I wait for you with your soft touch
I've been so wrong, oh, for too long
Darling, I wasn't right so I was wrong.

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But Gene's dreams didn't stop there. His well-rounded musical background urged him on — confirming his talents — telling him there was even more in store for him.

Music publisher and composer Aaron Schroeder also told Gene this. But he went one step further — the step necessary to make Gene's dreams a reality.

Gene met Aaron when in New York City making a demonstration record of a new tune he composed. Aaron, who can claim 16 of Elvis Presley's hit songs as his own compositions, arrived while Gene was cutting his record. He listened intently to the fine young voice which so easily glided over one of the widest vocal ranges he had ever heard from a young singer. "I think I'm a fairly good judge of talent," said Aaron, "and Gene just overwhelmed me."

Aaron has personally taken over the management of Gene's career. "There's no end to Gene's talents . . . his singing is fantastic . . . he's an accomplished composer . . . he plays the drums . . . piano . . . guitar . . . and besides which, he's the greatest whistler you've ever heard! Honest — we're going to put out a record just of Gene's whistling . . . it's going to be the most sensational thing you've ever heard!"

Aaron's enthusiasm is not without backing. United Artists, who are the distributors for Gene's first Musicor recording, "I Wanna Love My Life Away" are equally enthusiastic.

And Gene? "I'm trying as hard as I can . . . I have to be a success . . . I left electronics for music, and I have to prove myself . . . to my family . . . to Aaron . . . the folks at United Artists and William Morris . . . to all my friends . . . and most important, to myself."

★ MOMMA, POPPA

LARRY KUBER BARRY MANN

Momma, poppa, this is Mary
She's the girl I've been telling you of
Momma, poppa, this is Mary
She's my girl, and we're so much in
love

Momma, poppa, ain't she pretty
Look at how those big blue eyes shine
Momma, poppa, I'm so happy
'Cause in a while Mary will be mine
You're the first to know
That I love her so
And you both see why
I'm a lucky guy
Momma, poppa, please get ready
Buy the cake and sharpen the knife
Momma, pappa, this is Mary
She's the girl that's gonna be my wife.
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★ GO LITTLE WILLIE

C. DORAN
Go little Willie, go little Willie
You ought-a see him beat his
tamborine.
Go little Willie.
Swingin'est cat that you ever seen
Go little Willie, go little Willie
He'll make you, want to clap your
hands,
Your feet start moving and you want to
dance
Go little Willie.
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★ TEENAGE BEAT

JOEL RAY SPROWLS RAY SANDERS
Clap your hands and pat your feet,
Keep that rhythm to a teenage beat,
Rock around the town tonight;
Come on baby, and hold me tight.

We're gonna rock, rock, rock to the
teenage beat,
We're gonna roll, roll, roll up and down
the street,
We're gonna dance the shoes right off
our feet;
Come on, baby, do the teenage beat.

Thru the day we go to school,
Try to be nobody's fool,
When the class is over we head down
town,
We're pickin' 'em up and we're puttin' 'em
down.

You can do the teenage beat without
your shoes,
This dance'll really make you lose
your blues;
'Round and 'round in your bare feet,
Come on, baby, do the teenage beat.
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★ FOOLIN' 'ROUND

HARLAN HOWARD BUCK OWENS
I know that you've been foolin' 'round
on me right from the start
So I'll take back my ring
And I'll take back my heart
And when you're tired of foolin' 'round
with two or three
Come on home and fool around with
me.

I wasn't foolin' 'round the day I said,
"I do"
But many a night I've wished that I
was foolin', too
I know it's foolish takin' all this misery
But when it's you, a fool I'll always be.

So, honey, fool around
You'll know right where I'm at
Don't worry if I'm lonesome
'Cause I'm used to that
And when you're tired of foolin' 'round
with two or three
Then come on home and fool around
with me.
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★ I'M TIRED

RAY PRICE MELVIN TILLIS
A. R. PEDDY
Standin' on the corner of a busy street
I'm lookin' for your face in ev'ry
crowd I see
Checkin' ev'ry honky tonk in this town
I'm tryin' to find the places that you
hang around
Oh Lord, I'm tired, tired of livin' this
a-way.

I've been waitin' on you, baby, night
and day
I'm wond'rin' if your love will ever
come my way
My time's a-runnin' out and I'm slowin'
down
I'm tired of bein' just another hang
around
Oh Lord, I'm tired, tired of livin' this
a-way.

There ain't no happiness in anything I
do
I find myself so lonely when I'm not
with you
What makes you just the kind of girl a
guy will love?
You've got so many other's that you're
thinking of
Oh Lord, I'm tired, tired of livin' this
a-way.
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★ CALENDAR GIRL

HOWARD GREENFIELD NEIL SEDAKA

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 Yeah, sweet calendar girl
 I love, I love, I love my calendar girl
 Each and ev'ry day of the year
 (January) You start the year off fine
 (February) You're my little valentine
 (March) I'm gonna march you down the aisle
 (April) You're the Easter bunny when you smile
 Yeah, yeah, my heart's in a whirl
 I love, I love, I love my little calendar girl
 Ev'ry day, ev'ry day of the year
 (May) Maybe if I ask your dad and mom
 (June) Let me take you to the junior prom
 (July) Like a firecracker I'm aglow
 (August) When you're on the beach you steal the show
 (September) I'll light the candle at your sweet sixteen
 (October) Romeo and Juliet on Halloween
 (November) I'll give thanks that you belong to me
 (December) You're the present 'neath my Christmas tree.
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 Nevin-Kirshner Associates, Inc.

★ I TOLD YOU SO

PETER UDELL GARY GULD

Here I am with a broken heart
 My whole world fallin' apart
 Here I am, feelin' low
 But all you ever say is
 "I told you so"
 You say, "I told you so"
 Told you you'd come back to me
 I told you so
 That's all you ever say to me
 Well, here I am, I guess you win
 I told you so
 Quit rubbin' it in
 Here I stand in misery
 You ain't got no sympathy
 Here I am, feelin' low
 You'd think you'd show some pity
 For my broken heart
 But all you do
 Is stand around lookin' smart.

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★ LONG JOHN

JOSEPH R. DU BOIS

Long John and Shorty were hungry for a meal
 Stomachs turnin' over like a wagon wheel
 Shorty said, "Man, some chicken would taste good
 All we have to do is pull a Robin Hood."

Down to the barnyard and over the fence
 Chasin' them chickens like they had no sense

A voice they heard came from the house
 And ev'rything was quiet as a mouse
 Shorty said, "Oh, Long John,
 The cricket stopped a-crickin'
 Oh, Long John, my heart stopped a-tickin'."

Yonder come a farmer with a big ol' gun

So run, Long John, run.
 He heard a shotgun blast
 And he saw a streak of light
 Long John was runnin' with all his might
 Shorty pulled a freeze 'cause he was scared

But he hollered as he stared
 "Run, Long John, or you'll be dead
 The next shot may not be over your head

Yonder come a farmer with a big ol' gun

So run, Long John, run.
 Run, run, run
 Oh run, (I'm runnin')
 Oh run, (Gettin' tired)
 Oh run, (Still runnin')
 You run, (Oh, can't you see me movin')
 Oh run, Long John, run.

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HOAGY CARMICHAEL SID ARODIN

Up a lazy river by the old mill run,
 That lazy, lazy river in the noonday sun,
 Linger in the shade of a kind old tree
 Throw away your troubles,
 Dream a dream with me.
 Up a lazy river where the robin's song
 Awakes a bright new morning.
 We can loaf along.
 Blue skies up above, ev'ryone's in love.
 Up a lazy river, how happy you can be,
 Up a lazy river with me.

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11. Tell Him No
12. Kansas City
13. That's Why
14. A Teenager In Love
15. Kookie, Kookie (Lend Me Your Comb)
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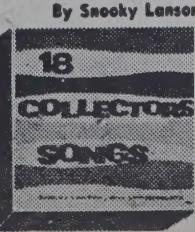
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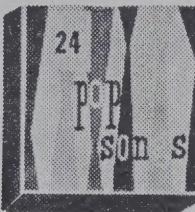
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14. Calcutta
15. You Can Have Her
16. Walk Right Back
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19. Little Boy Sad
20. Please Love Me Forever
21. Asia Minor
22. Good Time Baby
23. Exodus
24. I Don't Want To Cry



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3. Farther Along
4. Will The Circle Be Unbroken
5. Whispering Hope
6. Mansion Over The Hilltop
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9. Goodby I'm Gone Hallelujah
10. I Can't Help What Others Do
11. Pearly White City
12. Handwriting On The Wall
13. Jesus Is The One
14. That's What We Need
15. Somebody's Praying For You
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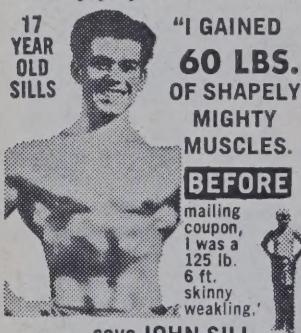
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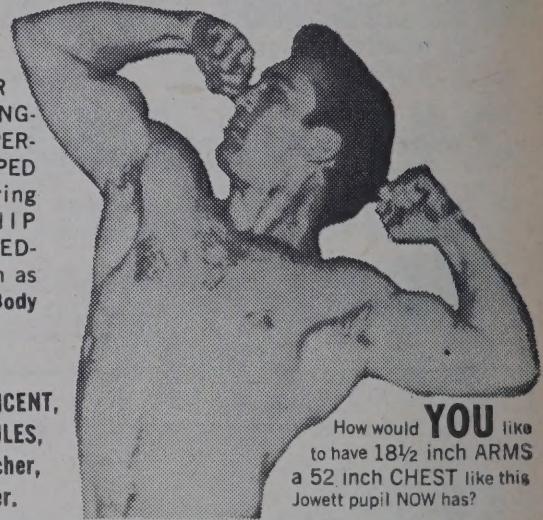


SKINNY OR FAT, 15, 20, 30 OR 40 YEARS OF AGE
I'LL BUILD YOU INTO A NEW ATHLETIC MIGHTY-MUSCLED ALL-MALE HE-MAN

in 10 THRILLING MINUTES a day, as I have done to MILLIONS in 35 YEARS."

GEORGE JOWETT

4 TIMES WINNER
WORLD'S STRONGEST and MOST PERFECTLY DEVELOPED MAN title, wearing CHAMPIONSHIP MEDALS, and MEDALS honoring him as "WORLD'S BEST Body Builder".



How would **YOU** like
to have 18½ inch ARMS
a 52 inch CHEST like this
Jowett pupil NOW has?

This now MAGNIFICENT,
MODERN HERCULES,
26 year old teacher,
William Butler.

says to YOU, "No matter WHAT your age, I advise you, SEND for the JOWETT WONDER PICTURE COURSES at once."

Under the World's GREATEST BODY-BUILDER, George Jowett, I now have 18½" ARMS, a 52" CHEST my STRENGTH has greatly improved. So have my sports. I have won titles like 'Mr. Virginia', 'Mr. State Y.M.C.A.', etc.

**YOU can soon be a HERO of MEN like Butler is
and an IDOL of WOMEN in a few weeks!**

Yes! In just 10 THRILLING MINUTES a day, in the SECRECY of YOUR OWN ROOM at home, MY RAPID-FIRE, EASY as ABC FAMOUS PICTURE METHODS will start building you THE VERY FIRST NIGHT. I'll show you How to Mold 16 INCH ARMS of MIGHT, a big, deep 45 INCH CHEST housing TIRELESS LUNGS, WIDE MANLY SHOULDERS — a BROAD BRAVING BACK, tapering to a SLENDER WAIST with punch-proof STOMACH MUSCLES, LEGS of RUNNING POWER.

WOMEN always say, "I just adore JOWETT ALL-MALE HE-MEN".

NO! I don't care how skinny or flabby you are now, if you're in your teens, twenties, thirties or forties, I'll show you in just 10 thrilling minutes in your home, how you can make yourself over by the easy, quick method I turned myself from wreck to WORLD CHAMPION and turned MILLIONS of others into all-male he-men!

YES! You'll ADD INCHES of MIGHTY MUSCLES to your ARMS, deepen your CHEST, broaden your BACK and SHOULDERS. From HEAD to HEELS you'll gain SIZE, POWER, LIGHTNING SPEED, ENDURANCE. You'll become a SUCCESSFUL HE-MAN in LOOKS and ACTS — a WINNER in EVERYTHING — athletics, business, studies.

BEFORE
mailing
coupon
this
JOWETT
pupil was
this
90 lb.
skeleton.
Gained
70 lbs.
Made
football
team.



"I'm
proud
of you
now,
Tony"
Pascarella

28
lbs.

You wouldn't
give me
a tumble
before
I gained
JOWETT

**JOWETT INSTITUTE OF PHYSICAL TRAINING, Dept. HP-16
220 Fifth Avenue, New York 1, N. Y.**

Dear George: Mail me FREE all 6 HE-MAN Building Picture Courses. Include PHOTO BOOK of FAMOUS STRONG MEN.

I enclose 10c for mailing and handling.

I am under no other obligation.

I'm checking everything I need to give me the kind of body I want.

I want to gain lbs. (fill in). Triple my strength.

I want to streamline my body, get rid of flabby fat.

I want to add inches of muscle to my ARMS CHEST
 SHOULDERS POWERFUL LEGS SLIM WAIST

I want to become a winning athlete. I want new pep.

NAME (please print or write plainly) ACE

ADDRESS

CITY..... ZONE..... STATE.....

FREE

\$80 worth
of Sports,
Self-
defense,
Strong-man
Stunts
Courses
Apparatus.
Let me
know how
to get these
FREE!

LOOK SLIMMER...FEEL BETTER...

WITH AMAZING NEW

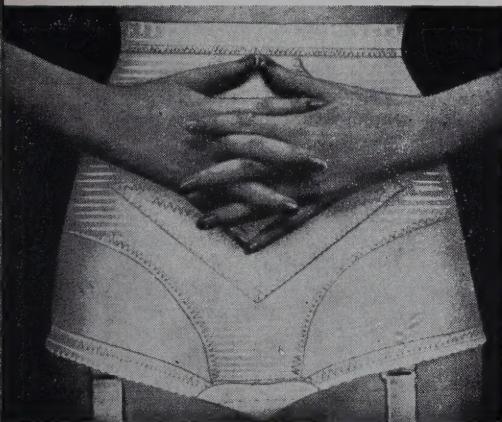
Tummy-Slim*

Featuring
INTERLOCKING HANDS
OF FIRM SUPPORT*

The ONLY abdominal foundation garment you can wear under slacks, shorts, swimsuits and dresses too!

NOW feel yourself again instantly. Just step into Tummy-Slim, the new abdominal belt, designed especially for women who need extra flattening at the front. New Tummy-Slim flattens and gives you that strong "held-together" feeling, keeps that "falling-apart" feeling away, and holds in the extended and weakened stomach . . . improves your appearance and makes you feel lighter on your feet. You'll look and feel better and at the same time you will really be held in where you need it most with the exclusive Interlocking Hands of Firm Support* idea.

Look at the illustrations and see how new Tummy-Slim works. Magically you look and feel better — alive — full of confidence in your restored appearance.



"THE INTERLOCKING HANDS OF FIRM SUPPORT"**

Look at the illustration and see for yourself how Tummy-Slim takes in the front bulge. Only Tummy-Slim has the "Interlocking Hands of Firm Support."**

*T.M. Reg. U.S. Patent Office

only **\$3.98**



WARD GREEN CO. Dept. TA-386
43 West 61st St., New York 23, N. Y.

Gentlemen:

Send Tummy-Slim on approval for 10 DAYS FREE TRIAL. I will pay postman \$3.98 plus postage. If not satisfied with results I may return belt in 10 DAYS and purchase price will be promptly refunded.

Waist Measure _____ Hip Measure _____

Name _____

Address _____

City _____ Zone _____ State _____

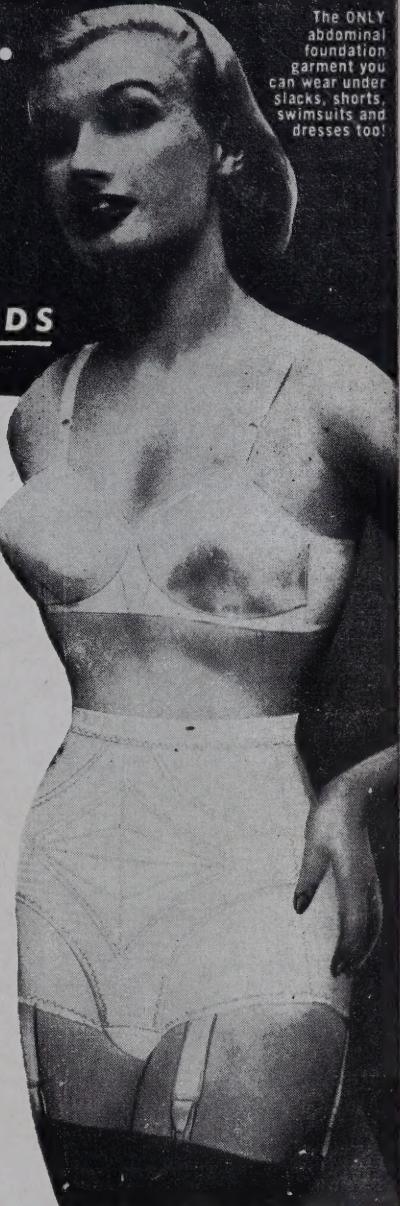
Check here if \$3.98 is enclosed and we pay postage. Same refund offer applies.

WAISTLINE TAKEN IN STOMACH FLATTENED

Tummy-Slim takes in the waist to the right proportions—makes you ready for the latest fashion creations. Your new lovelier figure is a natural for that "new look." Only Tummy-Slim does this properly, yet correctly taking in the stomach.

BACK GENTLY COMPRESSED

Tummy-Slim is wonderful for your back . . . gently compresses it . . . dispels that "falling apart" feeling.



TEST TUMMY-SLIM THIS WAY

Clasp hands across abdomen as in the picture, then gently press up and in. Feel and look better? Of course you do! That's what Tummy-Slim will do for you.



FREE 10 DAY HOME TRIAL:

Because we are sure you will be thrilled with Tummy-Slim we ask you to try it for 10 days before deciding to keep it. You must be 100% satisfied or return Tummy-Slim for a full refund of the purchase price.

*Reg. U. S. PATENT
Office No. 566432
ond No. 506792

NO LACES — NO STEEL RIBS

Tummy-Slim has no laces or steel ribs to bother you or irritate the tender skin. Tummy-Slim supplies "hold-in" power comfortably, correctly and differently.



← BEFORE

Look at your figure in the mirror, notice the drooping abdomen — the slouched appearance, the flabby waistline.

AFTER →

Now put on Tummy-Slim and notice the difference. Stomach is flattened—waistline taken in—appearance slenderized. You look and feel better.

Just Tell Us Which Instrument You Would Like to Play...

and We'll Show You How You Can Learn to
Play it at Home, in Spare Time, Even if You
Don't Know a Single Note Now!

THOUSANDS NOW PLAY WHO NEVER DREAMED THEY COULD!



17-Year-Old Student
Now Plays Professionally
and Teaches

"Have completely mastered the piano accordion. I teach at my fully equipped studio and play my accordion at big affairs that pay. I have learned to play any song ever written. You will never realize the amount of training you have given me. I'm now taking your Hawaiian Steel Guitar Course and intend to learn other instruments, too." — **Howard D. Arnold, Bloomingdale, N.J.**



Group of Friends
Enthusiastic

Miss Mildred Cade, of Houston, Texas, and a number of her friends are so enthusiastic about this quick, easy way of learning piano that they've ALL taken it up!

WHAT'S YOUR favorite instrument? Which is the one you would like most to play well, **by note**, from **regular sheet music**? Just name it in the coupon below — and we'll show you how **easily** and **quickly** you can now learn to play it. **WITHOUT** an expensive private teacher. And **WITHOUT** any long hours of tedious exercises and scales.

Even if you don't know one note from another today you can **start playing right-away**. No "special talent" needed. Thanks to our famous "Easy As A-B-C" print-and-picture lessons, thousands who never dreamed they could are now experiencing the thrill of playing. They're making new friends, becoming more popular — even earning money with their playing or teaching.

One Million Others Have Taken Up Music This Quick, Easy Way

Yes, over 1,000,000 people — including housewives, businessmen, children, semi-invalids and elderly retired folks — have chosen this streamlined way to master a musical instrument.

Unlike the old-fashioned way of learning, there are no boring scales and exercises to practice. You just start right in playing simple pieces — properly, **by note**. Clear explanations and simple "this-is-how" pictures guide your fingers every step of the way. Even children "catch on" quickly. And, much sooner than you would ever dream possible, you find yourself playing hymns, waltzes, folk songs, popular hits, classical numbers — anything you wish or anyone asks for.

Costs Only A Few Cents A Lesson

Let this well-known, proven home-study course bring the many joys of music into YOUR life! New friends. More listening pleasure. Gay parties, good times, poise. Self-confidence. Extra earnings or perhaps even a brilliant career as a professional musician. But best of all, the deep personal satisfaction of being able to make your own music — to provide entertainment for yourself and others. The cost is only a few cents a lesson. Friends or other members of family can also learn — for the price of one.



Now Gets Many
Invitations

"It's been fun—and hasn't cost anywhere near as much as having a private teacher. Now invited to party affairs, dances. Auditioned for a Western show 'Barn Dance Jamboree' Entertaining every Saturday night." — **Howard Hopkins, East Syracuse, New York.**

- PIANO
- ACCORDION
- GUITAR
- STEEL GUITAR
- VIOLIN
- SAXOPHONE
- TRUMPET, CORNET
- PIPE, ELECTRONIC,
or REED ORGAN
- TENOR BANJO
- UKULELE
- CLARINET
- TROMBONE
- FLUTE
- PICCOLO
- MANDOLIN

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There isn't space enough here to tell you the whole fascinating story of this easy way to learn music. So we have published a 36-page book describing our courses and telling about our successful experience since 1898. You may have a copy **FREE** simply by mailing the coupon below. No obligation; no salesman will call on you. Mail the coupon now—at once. Don't delay adding this accomplishment to your life.



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Studio A26, Port Washington,
N.Y. (Est. 1898—Licensed by
N.Y. State Education Dept.)**

U. S. SCHOOL OF MUSIC,

Studio A26, Port Washington, N. Y.

I am interested in learning to play, particularly the instrument checked at right. Please send me your **FREE** illustrated booklet, "Now You Can Learn Music In Your Own Home." **NO SALESMAN IS TO CALL UPON ME.**

Do you have Instrument? Yes. No.

Mr.
Mrs.
Miss (Please Print Carefully)

Address

City State
(Insert Zone Number, If Any.)

NOTE: If you are under 16 years of age
check here for booklet "A".

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- Guitar
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- Violin
- Piano Accordion
- Saxophone
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- Pipe, Electronic, Reed Organ
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